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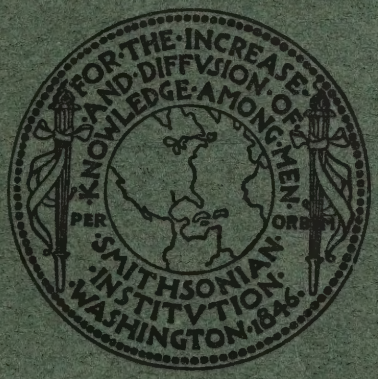
KARUK INDIAN MYTHS

By JOHN P. HARRINGTON



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KARUK INDIAN MYTHS

BY

JOHN P. HARRINGTON

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LETTER OF TRANSMITTAL

SMITHSONIAN INSTITUTION,
BUREAU OF AMERICAN ETHNOLOGY,
Washington, D. C., May 27, 1931.

SIR: I have the honor to transmit herewith a manuscript entitled "Karuk Indian Myths," by John P. Harrington, and to recommend that it be published as a bulletin of the Bureau of American Ethnology.

Very respectfully yours,

M. W. STIRLING, *Chief.*

Dr. C. G. ABBOT,
Secretary of the Smithsonian Institution.

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KARUK INDIAN MYTHS

By John P. Harrington

INTRODUCTION

Indian myths are valuable as literature in direct proportion to the faithfulness to the old style Indian linguistic form in which they are told. Volumes of mythology distorted by being told loosely in English will be of only secondary usefulness in the future, when ethnology and mythology have become more exacting sciences. The only proper method for recording mythology is to obtain the services of a good mythologist and then to take down syllable by syllable in his own language, with unrestrained literary freedom, the story as he tells it, and as nearly as possible as he heard it from those a little farther back in the lines of elders.

These ideal conditions were fulfilled in the following series of texts. Caught exactly as naturally dictated by Mrs. Phoebe Maddux, Indian name 'Imk^{y}ánva'^{a}n, meaning Wild Sunflower Greens Gatherer, 65-year-old full-blood Indian woman of the Karuk Tribe of northwestern California, they not only constitute Karuk as it is spoken and narrated, but Karuk literature, which when its syllables are analyzed and the exquisite force and balance of the elements appreciated, ranks well with the literature of any language.

The Karuk, whose name means "upriver" Indians, hold a stretch of the central course of the Klamath, the most like the Columbia River of any of California's streams. Along the banks of the central Klamath lived the Karuks, their villages of rows of well-built plank houses hugging the stream. Here they knew and named every rock and pool by the river, every gully and fallen tree upslope. With customs leaning on those of the downriver Indians, the Yuruk, and the somewhat more inaccessible Hupa, and with language on the other hand distantly related to that of the upriver Indians, the Shasta, neither of these relationships impressed the Karuk as it does the white investigator, and they regarded themselves as something quite sui generis, the one tribe who held the middle of the world and which followed rigidly the mandates of the Ikxareyavs, the Indians who lived in the country before the Karuk came and who have turned into

birds, beasts, rocks, and ceremonies. Karuk myths have as their dramatis personae largely these same Ikxareyavs. The time that the Karuk came into the country and that the Ikxareyavs withdrew is imagined to be only a few generations ago, and those myths which do not deal with this ancient Ikxareyav status of the world usher in with no less imagination mythic animals that still exist; we cite for example the story of the long snake at Saʔváŕi (p. 7).

Every little detail of nature was apt to be explained by myth. Compare the exquisite story of the little acorn cups which were the hats of the girl acorns of the various species when they came through the sky. The story of Long Snake is a classic. Witness how Long Snake eggs attract money, even as dinosaur eggs. And witness Mr. Snake crawling riverward with only the top hoop of the baby basket sticking out of his mouth to tell of his awful deed. Robin's inordinate appetite for madrone berries does not let him even spare his bride's dress. The Indian who with characteristic love of toughening the body tried to go naked on a cold spring day is brought to terms in the evening by the wood-gathering girl whom he ridiculed in the morning for packing fire. Two brothers, who are jeered at because of their poverty when they go target shooting, acquire untold property when one of them is swallowed and spit forth by a snake at a sacred mountain lake. Bluejay, the characteristic doctor, is detected at first sickening and then curing her patients; the old Indian story of the fee running away with the doctor. Two girls come to apply for marriage with the rich and gay Spring Salmon, but another man passes himself off for a salmon and thereby plays a terrible trick on Salmon and on the girls; this story is told to make girls beware of strangers. Coyote and his boys try various kinds of magic at an Orleans dance. Coyote and Lizard, the two most humanlike animals, the former because of his mentality, the second because of his hands, tell how humans shall be born. Even the yellow-bellied racer snake was once a powerful Ikxareyav and slipped about in a vicious way when he snakized. Redfish was also a victim of the fee-seeking doctors. And last in the list we have the touching story of how two Katimin maidens visited the far-off Indian heaven, piloted by Katimin village's guardian spirit, 'Aʔikrê'ᵉn, the Duck Hawk, who lives on top of Sugarloaf Mountain.

Thanks are due to Mrs. Phoebe Maddux and other Indians who have helped in the getting and preparation of these myths, and to Mr. M. W. Stirling, Chief of the Bureau of American Ethnology, for his interest and assistance.

PHONETIC KEY

VOWELS

Unnasalized vowels:

a, a·---------- 'árā·ras, people.
æ, æ·---------- yǽ·hǽ, well!
e, e·---------- pehḗ·raha', tobacco.
i, i·---------- pihnī́·ttcíťcas, old men.
o, o·---------- kohomayā́·tc kô·, the right size.
u, u·---------- 'ú·θ 'ukrâ·m, out in the lake.

Nasalized vowel:

ą·---------- hą́·, yes. The only word that has a nasalized vowel.

Diphthongs[1]:

ay, a·y---------- 'uvúrayvuti', he is going around. 'áttaẏ, salmon eggs. ta'ªy, much.
oy, o·y---------- hṓ'ºy, where?
uy, u·y---------- 'uyccárahiti', it is mixed. 'û·y, mountain.

CONSONANTS

Laryngeal:

'[2]---------- 'as, stone. 'u'á·mti', he is eating. ʔ[2] suʔ, inside. Kaʔtimʔĭ'ⁱn, Katimin.
h[2]---------- háriṅay, year. 'akrâ·h, eel.

Radical:

x, xx---------- xas, then. 'u'ᵘx, it is bitter. 'áxxaǩ, two.

Dorsal:

k, kk---------- káṙi, then. 'u'ákkati', it tastes.

Antedorsal:

y[2]---------- yav, good.

Frontal:

t, tt---------- tayâv, all right. kunkupítti', they do that way. 'íttaṁ, to-day.
θ,θθ ---------- θúkkinkŭṅic, yellow. yíθθa', one.
s, ss---------- sáṙum, pine roots. 'a'ªs, water. vássi', back (of body).
c, cc---------- tu·ycîp, mountain. 'íccaha', water.

---

[1] w is represented in this paper by v, with the result that there are no diphthongs having w or "u" as second element.

[2] Does not occur long.

Frontal—Continued.

tc, ttc ---------- tcṓ·ṙa, let us go. pihnī́·ttciťc, old man.

r[3] ---------- 'ára'ᵃr, person.

n, nn ---------- nu'ᵘ, we. 'únnuhiťc, kidney.

Labial:

p, pp ---------- pay, this. 'íppi', bone.

f, ff ---------- fíθθi', foot. 'íffuθ̇, behind.

v[4] ---------- vúṙa, it is. 'áv̇an, male, husband. 'iv, to die.

m, mm ---------- ma'ᵃθ, heavy. 'á·m'ma, salmon.

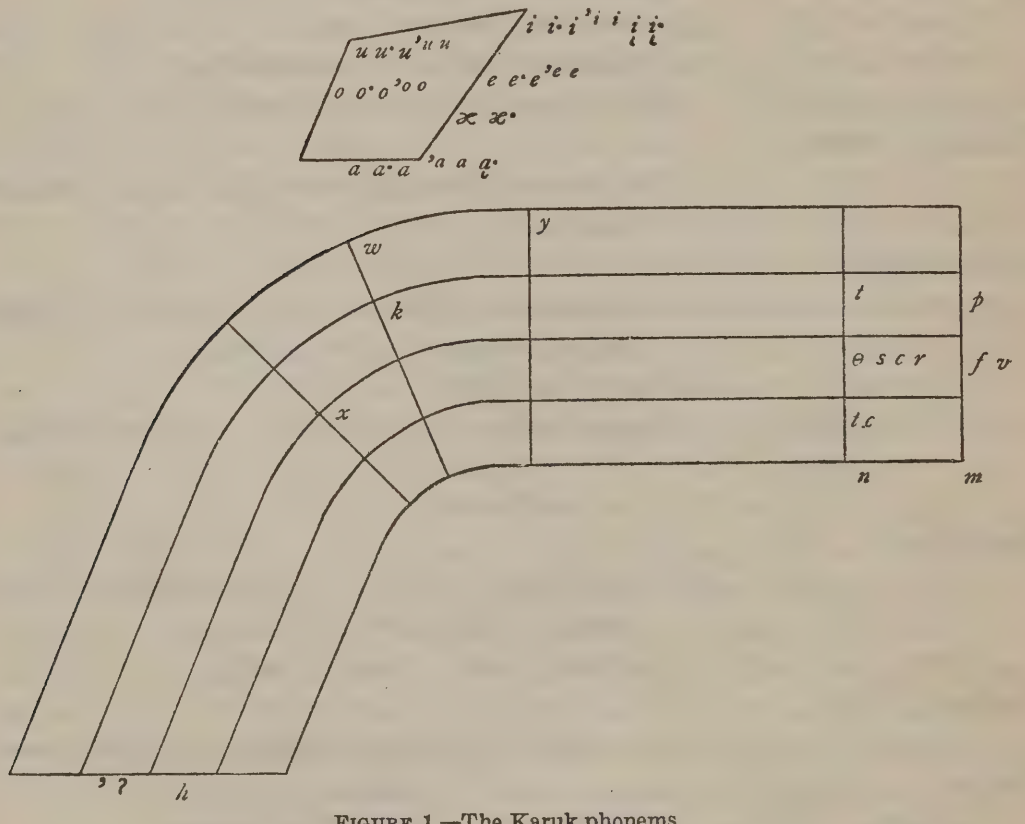

FIGURE 1.—The Karuk phonems

DIACRITICALS

Length:

Unmarked : short

· : long

Pitch:

′ : high

˙ : middle

` : low

`` : final atonic, lower than `

---

[3] r does not begin words, or double.

[4] Does not occur long.

Level and falling tones:
Unmarked: short or level
¯ : high or middle falling
◌̂ : low falling
◌̆ : low falling atonic
Additional marks:
◌̃ : inlaut form of ◌̃
◌̂ : inlaut form of ◌̂
◌̆ : inlaut form of ◌̆
. : indicating detached pronunciation of t.s and t.c
◌̨ : indicating vowel nasalization

1. The Acorn Maidens

'Iθá·n 'ú·mkun va:̆ 'Ikxaré·yavsahanik paxuntáppaṅ. Xás kinippé'ᵉr: "Tcimi kúvyï·cïprē·vic, kó·vúr é·k yá·mātcashe:̆c pamikʸun-ʔápxa'ᵃn, tcímí kíkvï·kvānà'ᵃ." Kárixas kunvíkvānā·ṅìk pamukunʔápxa'ᵃn.Kunpî·p: "Kó·vúra hik 'apxányá·matcas ku'ixunáttï·hvè'ᵉc." Tcimaxmáy vúra tcé·mya:̆tc pakinippē'ᵉr: "Tcimi kívyï·cïprì'. Káruma yá·sʔárā tū'ì·nnìc."

Xás 'u:̆m Xánθi:̆p [1] púv ìpθìθ pamúpxa'ᵃn. Xas va:̆ vúr u'ú·ssip pamu'asipxánnahitc.

Káru 'u:̆m Xúnyáv [2] púvatákkukanik pamúpxa'ᵃn. Xás va· vúr óθxū·nnāṅìk, 'u'ú·vrīnànìkìtc. Tó·pθíθθanik 'uma vúra nik.

Xas 'Axvá:̆m [3] kítc 'u:̆m vura tupíkyá·náyā·tchāṅìk pamu'ápxa'ᵃn. To·ptákkūkmāràṅìk.

Káru 'u:̆m Xánpu:̆t [4] 'u:̆m káru yá·matc tó·kyàv pamúpxa'ᵃn.

Kárìxàs Xunyáv·'uppî·p: "Kinikini na:̆ vúra xún'yav, níkʸàtàvà nà· pananípxa:̆n takúkkʷï·ppùx."

Kárixas kunívyï·cïprē·ṅìk. 'Ő·k yá·sʔaré·θívθà·nnē·n kunï·vă·yrāmnïhāṅìk. Kárixas kunpî·p: "Yá·sʔára'ï·n nu:̆ kinpáttatihe'ᵉc." 'Ű·mkun kár Ikxaré·yavsahaṅik, 'ú·mkun Páynanu'ávahkam Vé·kxaré·yavsahaṅik. Kúnʔásimtcáktï·hvānik xas pamukunʔápxā·nnàk kunpávpírā·mnïhvàṅìk pa'ő·k 'iθívθà·nnē·n kunï·vă·yrāmnìhàṅìk. Va:̆ kunkúphā·nik Paxuntáppan. Kinfumyíhanik 'Axvá:̆m Xánpu:̆t xákka:̆n Xunyávʔï'ᵉn, hï·yi 'ú·mkun yá·matcas pamukunʔápxa'ᵃn. 'U'afittū·nváṅik. Víri 'ū:̆m kunfúmyíhaṅik. 'Arara'ï·n púv ictá·ntíhap' 'Axvâ·m. Káru 'u:̆m Xánpu:̆t 'u:̆m káru pu'amayá·hărà karu vura sákri'ᵉv. Víri 'ů·mkun vura pu'amayá·hăřà, 'ikxárām-kūnìcàs paxû·n. Káru Xánpù:̆t 'ù:̆m vùrà sákrì:̆v kár ìkràv.

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[1] Acorn of the black oak, *Quercus kelloggii* Newb.
[2] Acorn of the tan oak, *Lithocarpus densiflora* H. and A.
[3] Acorn of the post oak, *Quercus garryana* Dougl.
[4] Acorn of the maul oak, *Quercus chrysolepis* Liebm.

'Ā́·nvákā·msāhānìk pakunī́·vā·yrāmnīhànìk piccí'ⁱtc. Xánθi̯·p 'u̯·m xuriphákā·mhāṅik. 'Ā́·pun vura patakunʔḗ·tcip páyváhe'ᵉm. Vura kári xuriphákkà'ᵃm. Kó·vúra 'iθá'i̯·c vura 'uxúrìphāhìtìhàṅìk, pa'i-fáppi'ⁱt. Xas Xunyáv tcī́·mitc vura po·'ā́·nvanik, 'ayu'ā́·tc 'úxvī·p-hītihànìk, hī́·yi "takúkkī·ppux pananípxa'ᵃn."

Pakunī́·vṓ·nnihanik, [5] 'ápxā·nnak kunpavpírā·mnīhvaṅik. Payḗ·m vura kári vari 'ápxā·nnak sùʔ pamukúnʔa'ᵃv.

1. The Acorn Maidens

Once acorns were Ikxareyavs. Then they told them: "Ye are going to go, ye must all have nice hats, ye must weave them." Then they started in to weave their hats. They said: "Ye must all wear good-looking hats." Then all at once they told them suddenly: "Ye would better go! Human is being raised."

Black Oak Acorn did not finish her hat. She picked up her big bowl basket.

And Tan Oak Acorn did not clean her hat [did not clean off the projecting straws from the inside]. She just wore it, she turned it wrong side out. She finished it.

But Post Oak Acorn just finished her hat out good. She cleaned it. Then Tan Oak Acorn said: "Would that I be the best acorn soup, though my hat is not cleaned!"

Then they went. They spilled [from the Heavens] into Human's place. Then they said: "Human will spoon us up." They were Ikxareyavs too, they were Heavenly Ikxareyavs. They shut their eyes and then they turned their faces into their hats when they came to this earth here. That is the way the Acorns did. Tan Oak Acorn wished bad luck toward Post Oak Acorn and Maul Oak Acorn, just because they had nice hats. She was jealous of them. They wished her to be black. Nobody likes to eat Post Oak Acorn. And Maul Oak Acorn does not taste good either, and is hard. They [Post Oak Acorn and Maul Oak Acorn] do not taste good, [their] soups are black. And Maul Oak Acorn is hard to pound.

They were all painted when they first spilled down. Black Oak Acorn was striped. When one picks it up on the ground it is still striped nowadays. It is still striped. She was striped all over, that girl was. But Tan Oak Acorn did not paint herself much, because she was mad, because "my hat is not finished."

When they spilled down, they turned their faces into their hats. And nowadays they still have their faces inside their hats.

---

[5] Ct. pakunī́·vā·yrāmnīhāṅik, when they spilled in.

2. The Long Snake at Saʔváŕi

Pi'ḗ·p yíθθa pa'ára˛r vo·kúphā·ṅìk, Saʔvárihʔára˛r vo·kúphā·ṅìk, 'uxxússā·ṅìk: "Tikʸánʔū·ffīθvàṅ." Xas 'u'ú˛mmánik 'astî·p. Xás xánnahicitc vur utúrā·y'và. Yánava ká˛n 'úr uθθá·ṅiv. Xás ùxxùs: "'Íf yā́·matcitc pa'úŕu." Xára vura tuθittívanik 'Apsunxarahʔúru vo·mmússahiti', tuθittívanik va˛ kṓ·k 'aná·ẏav, 'íckʸi'ⁱt. Xás 'u'ḗ·tcip. Xás máruk 'u'ḗ·θra˛ 'ī́·nnā́'ᵃk. Xás yṓ·ram 'áʔ kú˛k 'u'ḗ·θ'ma, pahí˛ttcak 'uθθá·nnám'nì. Va˛ kunkupafuhíccahiti pa'arará'u˛p va˛ kunʔáhakkuve˛c pa'úŕu. Xás ùxxùs: "Na˛ nixút 'Apsunxarahʔúŕu." Yáv úr ó·kyav̇. Tu'á·pún'ma. Xás ùxxùs: "Púyé·fyáv." Vúra 'u˛m ta˛y pé·cpuk pó·kkṓ·khītì', vúra 'u˛m tó·ckī·thà'.

Tcavura pā́·npay máhʔi·t 'úmmū·stì pa'úŕu. Yánava tukítráhe'ᵉn. Yánava vúra 'u˛m yā́·matc po·kkú·nnámnihva' 'Apsúnʔaram'ma. Yánava 'Apsúnʔanammahatc, mukinínnā·sītchàṅìk. Vo·píttihaṅik: "Vúra 'u˛m yàv, vúra u˛m yav pananikinínnā·sìtc pó·θtī·ttīhāṅìk. U˛m vúra múspuk péθyū́·k takuníxra'ᵃm.

Tcavura pā́·npay 'asiktáva˛n tó·kvaŕ. Takkḗ·tc Pa'ápsun. Yṓ·ram 'áʔ 'u'ákkiθriv̇, pahí·ttcak 'u'ákkiθrámnihva'. Vúra ta˛y 'u'á·mti', 'á·ma karu vur u'á·mti', Pa'ápsun, pufítcʔi˛c haru vura kunʔákkihti'. Vura takkḗ·tc Pa'ápsun. Tcavura pā́·npay pamuhrṓ·h axi˛tc to·θθí·nnátì'. Taxxár ó·kri˛ Pa'ápsun. Kumákke'ᵉtc, kumákke˛tc Pa'ápsun, kúkku˛m 'imʸá˛n kumákkḗ·citc. Yṓ·ram vur ó·kri'ⁱ. Pā́·npay kúnic takunvī́·ha'. Takké·tchirurav̇. 'U·m vúra tupíhtā·nvūtì pa'ávaha', pa'amvé·váxra 'u˛m vúra tupíhtā·nvūtì 'ī́·nnā́'ᵃk.

Káru 'u˛m pa'asiktáva˛n 'úkri˛ 'ī́·nnā́'ᵃk, va˛ vura xákka˛n kunʔí˛n Pa'ápsuṅ, káru páxxî·tc.

Tcavura 'iθā́·n kumamáhʔî·t tó·kvī·thà' paye·nipaxvúhiťc, θaxtú·ẏak tó·kvī·thà', xás 'ùxxùs pa'asiktáva'ᵃn: "Ti 'íccaha' kaniktáv̇an." Tó·kvī·thà paxxî·tc. Xás 'ahinámtī·mìtc 'uksáppic. Xás 'uvā́·ŕam. Pa'ávansa 'u˛m 'ikmahátcra˛m 'úkri'ⁱ. Tcavúra tcé·mya˛tc vura 'íckʸi' vúra nik po·'áhu'ᵘ, vúra nik 'íckʸi po·'áhu'ᵘ. 'Axmáy kúnic 'úxxak,', tcím ú'ī·ponḗ'ᵉc, musáʔkukamitc tu'íppahu'ᵘ. Víri payū́·m páy ukú·pha'. Víri kʸúna vúr uptátcyū·nfàk Pa'ápsu'ᵘn. Yánava pamúskū·nnāθvà kitc 'uhyárūppā́·tì pamúpmā·ṅnàk. Víri vúra yí˛v súvà po·nnú·vha' po·píckʸā·kkūrì pec·kʸḗ·ccak Saʔvárikʸusā́·m. Ník ukvírìppīnì pa'asiktáva 'ᵃn. 'Uxxû·s: "'Íkki˛tc 'upíkyī·mnūpā·v̇ìc 'astî·p." Yo·nnú·vha po·píckʸā·kkūrì Pa'ápsúnxáŕa. Hínupa 'u˛m vura va˛ to·xvírip paxxî·tc. Hínupa va˛ ta'ifutctī́·mitc, 'ickʸḗ·ccak to·pvā́·ram mukrívra'ᵃm. 'Ayu'ā́·tc takkḗ'ᵉtc. Vúra 'ip kʸaru kó·vúra 'u'áve·cat pa'ára˛r 'ī́·nnā́'ᵃk. Páva˛ kinínnā·sìtc kunikyā́·n'nik, Pa'apsunxáŕa.

2. The Long Snake at Saʔváři

Long ago a person did thus, a person of Saʔváři, [6] thought: "I'll go swimming." Then he got to the river's edge. Then he was looking around. Behold an egg was lying there on the sand. Then he thought: "What a nice-looking egg." He had heard for a long time what a Long Snake egg looks like, that that is the kind which is medicine, is luck. Then he picked it up. Then he carried it upslope to the living house. Then he put it on the bench above the yő·řam, he put it in an Indian trunk. They claim that Indian belongings will come to the egg. He thought: "I think it is a Long Snake egg." He fixed it up good. He knew [that that was the kind], and he thought: "How good." He was winning a lot of money all the time, he was lucky.

Then after a while one morning he looked at the egg. Behold it was hatched out. Behold there was sitting in there [in the Indian trunk] a baby snake. Behold a little snake, that was his pet. He used to say: "He is good, he is good, my pet," when he was gambling. That [snake] was his money whenever they bet on the other side.

Then after a while he bought a woman. The snake was already getting big. It was coiled on the yő·řam bench, coiled up in an Indian trunk. It ate lots of food, salmon too, they fed it deer meat too. That snake was already getting big. Then after a while his wife gave birth to a baby. The snake lived there a long time. The snake was getting bigger all the time, every day it was bigger. It lived in the yő·řam. After a while they got to hate it. It was getting too big. It helped itself to the food, to the dried salmon in the house it helped itself.

And the woman lived in the house, she stayed in there with that snake, and the baby too.

Then one morning the little girl was asleep, she was asleep in the baby basket, and the woman thought: "I'll go and get water." The baby was asleep. Then she stood [the baby basket] up by the fireplace. Then she went. The man was in the sweathouse. She hurried along fast, she hurried. All at once it was like there was a noise, she had not got back yet, she was coming back close below the house. Then she did thus [glanced] down river direction. Then behold the snake was going down slope. Behold only its [the baby's] head hoop [the top hoop of the baby basket] was sticking out of its [the snake's] mouth. Then there was a booming noise heard afar as it jumped into the river, down slope of Saʔváři. The woman ran downslope. She thought: "Maybe it [the baby] fell back out by the river." It made a big booming sound as it jumped in. It was that it swallowed that baby. That was the last of it, it went to its

[6] A place a little down river of Ishipishrihak.

home in the river. It was getting big. And it could have eaten up all the people in the house. They had made a pet out of it, out of that Long Snake.

3. Robin Pecks the Madrone Berries Off His Bride's Dress

'Uknî·. 'Ataháriva kunʔára:rahiti'.

'U:m vúra va: kítc 'ukupitti' pó·phikirí·hvuti' tcí:pákpa:k 'ikmahátcra'^{a}m. Tcavura pá·npay kunippé·'^{e}r: "Té·có:mkiřàp." Xás 'uvő·nsip, 'ikmahátcra:m vúřa, xás 'u'íhivřik, xás 'uppî·p: "Fá·t kuma yáffuś?" Xas 'uppî·p: "Xanvátyáffuś." Xas 'uppî·p: "Pű·hařa, kamipvá·raṁi."

Xas kúkku:m 'upíkvï·tpà'. Kúkku:m 'axmáy 'ár utnű·pni tárup-pakaṁ. Xas kúkku:m 'uppî·p: "Té·có:m kiřàp." Xás uppî·p: "Fá·t kuma yáffuś?" Xas uppî·p: "Yúxθarányáffuś." "Pűhařa, kámipvá·raṁi." [7] "Tcáṁ. Kamípvá·raṁi."

Tcávúra kúkku:m 'axmáy k^{y}úkku:m 'ár utnű·pni'. Kúkku:m kunippé'^{e}r: "Té·có:mkiřap." 'Úkvï·thïtì'. Xás kúkku:m 'uppî·p: "Fá·t kuma yáffuś?" Xás 'uppî·p: "'Axyúsyáffuś." "Kamípvá·raṁi." Kúkku:m 'upíkvï·tpà'.

'Axmáy kúkku:m kunippé'^{e}r 'ár utnű·pni', kúkku:m kunippé'^{e}r: "Té·có:mkiřap." Xás 'uppî·p: "Fá:t kuma yáffusʔ" "'Ípayyáf-fuś." "Pű·hařa, kamípvá·raṁi."

Kúkku:m 'axmáy 'ár utnű·pni'. Kunippé'^{e}r: "Té·co:mkiřap." "Fá:t kuma yáffuś?" Xás uppî·p: "Úruhsayáffuś." "Pű·hařa, kámipvá·raṁi." "Tcáṁ."

Xás kúkku:m 'axmáy 'ár utnű·pni', xás kunipé'^{e}r: "Té·co:mkirap kúkku'^{u}m." Xás 'uppî·p: "Fa:t kuma yáffuś?" Xás 'uppî·p: "Sáprukyáffuś." "Pű·hařa, kamipvã·raṁi." "Tcáṁ, kamipvã·-raṁi."

Xás kúkku:m 'axmáy 'ar utnű·pni kúkku'^{u}m, xás 'uppî·p: "Té·-co:mkiřàp. 'Itxá·ríhvi'." Xas 'uvő·nsip. Xás uppî·p: "Fá:t kuma yáffuś?" Xas 'uppî·: "Kúsripicyáffuś, 'áxkunicyáffuś." Xás 'uvvő·nsip. "Tcáṁ. Va: 'uim pán nixxúti': kíri nanihrő·ha kúsripicy-áffuś." Kárixas 'upvőnnupuk. 'Í·nnă· kú:k 'u'í·pma', yánava 'ïnnă·k pamuhrő·ha'. Hínupa va: tcim u'ivit.curó·vic pamuyáffuś. Hínupa 'u:m tcim u'áve:c pamuyáffuś. Tcávúra kó·vúr 'uθáffipcur pakusríppic pamuhrő·ha muyáffuś. Xas ukx^{w}í·pciṗ. Tci:pákpa:k xas ukx^{w}í·pciṗ. Tci:pákpa:k 'ukúphã·ṅìk.

Payváhi:m vúra kari vo·'á·mti payváhi:m vúra kar uvíctã·ntì', pakusríppic.

Kupánnakanakana'.

Tcé·mya:tc 'ik vúra 'Atáytcúkkinatc 'i'ú·nnúprave'^{e}c. Tcé·mya:tc 'ik vúra 'Icyá·t 'imcí·nnã:vìc. Nanivássi va: 'ik^{y}inayá'^{a}tc.

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[7] The announcing man answers this.

3. Robin Pecks the Madrone Berries Off His Bride's Dress

Ukni. Once upon a time they were living.

He was just doing that way all the time, sweating himself, Robin, in the sweathouse. Then after a while they told him: "Someone has come to marry you." Then he [Robin] got up, he was inside and answered, then he said: "What kind of a dress?" Then he [the announcer] said: "A clam dress." Then he [Robin] said: "No; let her go home."

He went back to sleep again. Again somebody all at once looked in through the sweathouse hatchway. Then he [the announcer] said again: "Someone has come to marry you." Then he [Robin] said: "What kind of a dress?" Then he [the announcer] said: "An abalone dress." "No; let her go home." [8] "All right. Let her go home."

Then later again all at once somebody looked in. Again he [the announcer] said: "Someone has come to marry you." He was sleeping. Then again he [Robin] said: "What kind of a dress?" Then he [the announcer] said: "A Digger pine nut dress." "Let her go home." He went back to sleep again.

Then all at once again somebody told him, looking in, again some one told him: "Some one has come to marry you." Then he [Robin] said: "What kind of a dress?" "A juniper seed dress." "No; let her go home."

Again all at once somebody looked in. They told him: "Somebody has come to marry you." "What kind of a dress?" Then he [the announcer] said: "A disk-bead dress." "No; let her go home." "All right."

Then again all at once somebody looked in, and said: "Somebody again has come to marry you." Then he [Robin] said: "What kind of a dress?" Then he said: "An olivella dress." "No; let her go home." "All right, let her go home."

Then again all at once somebody looked in again, and said: "Somebody has come to marry you. Wake up!" Then he [Robin] said: "What kind of a dress?" Then he [the announcer] said: "A madrone-berry dress, a red dress." Then he [Robin] got up. "All right. That is all I am thinking: I want my wife to have a madrone-berry dress." Then he went out. He went back to the living house; he saw his bride was in the house. He kept pecking off of her dress. He was eating her dress. Then he ate off all the madrone berries from his wife's dress. Then he flew up. Robin then flew up. Robin did this.

Robin still eats it, Robin still is fond of it, madrone berries.

Thus ends the story. Spring up early, Spring Cacomite. Shine early, Spring Salmon, hither upriver. My back is straight.

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[8] The announcing man answers this.

4. How the Girl Got Even With the Man Who Made Fun at Her Packing Fire

Ká:n tu'árihra: 'ifáppi:t 'ípputtaťc, 'ahup 'uttúranti' 'u'á·hti ka'íŕu.[9] 'Âxmáy yű·m 'ar u'árihra'[a]. Xás 'uhyárihic, xas 'úmm[y]u·sti'. 'Â? vári kunic 'u'ế·θti pámu'akkavákkiŕ.[10] Xas 'uppî·p: "Fá:t kumá'i'i pe'á·hti'?" Xas 'uppî·p: "'Aθθi:k ná'ī·mtì'." "'Æ'··, pikváhvā·hvẽ·natc 'uktahấ·kvũtì', hum kip 'ár u'ā·htì', húm káru 'ára 'áθθi:k 'u'í·mtíhe'[e]c. Na: 'Amé·kyá·ra:m tanivấŕam. 'Á·ma tò·ppàx 'Amé·kyá·ra'[a]m." 'Uksā·hti', vúra 'úksā·htì', 'utákkā·ntì po'ā·hti'. Xas 'u'árihrő'[o]v. Xas pa'asiktáva:n 'u:m káru máruk u'árihra'[a]. 'Ahup tó·ttúŕar.

Tcávúra mấ·mvánnihitc tu'áhu'[u]. Xas 'a? uturấ·tti'. "Yánava tcim 'upaθríhe'[e]c, tupikxanampáyā·tchà'." Xas 'uppî·p: "'Î··, kir upáθri', 'í··, kir ukyúttuńi." [11] Xas tó·kyav pa'áhuṕ. Ta'íttam 'uparấ·mvāhè:n 'upaθákvátsúru'[u]. Tcavura pấ·npay to·kyúttuńi, tahé·mpuŕ,[12] kế·tc to·kyúttuni tahé·mpuŕ. 'Ahka:m tó·kyav pa'ifáppi'[i]t, pa'áhup 'ukyấ·ttihirak 'áhka:m tó·kyaẃ. Xas uxxus: "Kúmate:tcvánnihitc xas ik nipvű·nnīhè'[e]c." Va: vura kítc xùs 'u'íruvo·ti pa'ávansa. 'Uxviphűnnīctì': "Hí· 'ip tanatákkáẃat? Ta'íp 'úppà[a]t: 'Kúmate:tc 'ő·k ni'íppaho·vic, tuvákkuŕi'.' " 'Uxxus: "Mínik 'ata tcim u'íppake'[e]c." Xás 'úptū·nsìṕ. Nássakan vári tó·kyúttuńi. Xas 'u'áhō·tì'. Kúkku:m vúra vo·pấ·hsip pa'a'[a]h, po·pvő·n'ni, vura vo·'á·hti 'ássipaǩ. Karu pa'ahup 'utú·nti'.

Tcimaxmay mu'íffuθ 'úxxaǩ. 'Ámay 'úhyiẃ: "Tcim ihyárihic, matế· núttcū·phì'." Xás 'uhyárihic. Xas 'uppî·p: "Tcími yàv nè·kyàẃ, tcímì 'à·h ìkyàẃ. Tanippí·mcaẃ.[13] Xas 'úksa: pa'asiktá-

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[9] Or: 'u'á·hti k[y]áŕu.

[10] With the base of it held forward, as a rich man does.

[11] She was just hoping it would rain or snow, so that the man would feel good and cold as punishment for having laughed at her for packing fire.

[12] Lit., snow meal. That kind of snow piles up quickly.

[13] The man was wearing only his arrowwood armor to keep him warm, and it was late and cold. But the same man would have started out again naked the next day, the narrator commented. Kúkku:m vura va: fátta:k 'uvấ·rame'[e]c po·súppā·ha'[a]k. Kúkku:m vura hő·y vúrav uvấ·rāmè'[e]c 'im[y]á:nkaṁ. Puxay vura tế·rahe·caŕa, ník atava xâ·s tapí·mcaẃ. Va: vúra kúkku:m 'ukuphế'[e]c, va: vura kúkku:m 'ukupavúrà·yvāhe:c 'í·ckípaťc. Vura 'u:mkun kunxúti yav panukupé·fyúkkàhītì'. Puấ·t vura 'í·n fấ·t kin'ásà·vāθè·càp papi'ế·p va'árā·ras: He will go some place again when morning comes. He will go some place again the next morning. He will not stop for that, though he nearly got frozen to death. He will do it again that way, will go around again that way, naked. They used to think it was good to go around that way. Nothing could make those old-time Indians wear clothes.

va'^{a}n. Xas 'uppî·p: "Pikváhva·hvẽ·natc 'uktahá·kvuti' hum kip 'ár upí·mcāmti'. Vó·mkip kari 'ár upí·mcāmtì'. Hő·y 'if 'ata té·pĭ·mcàv́, na:̂ nìxúti 'ipíkcā·yvūtì'." "Tcímì 'à:̂h ìkyàv́. 'ő·k 'axvá·xára nickúruhti'. Tcimi va:̂ kumá'i'i 'à:̂h ìkyàv́. 'ő·k nick^{y}úruhti 'axvá·xáŕa." "Pű·hāŕà." "'ő·k ni'á·phúti pihyā́·ke·rapaθrā́·m'var." Xas 'uppî·p: "Pű·hāŕà." "Tcímì man va:̂ nuθárihi panani'akavákkiŕ, kó·vúra passuŕ, va:̂ vura kó·vúra nu'ákkihe'^{e}c." "Pű·hāŕà." "Tcímì man pananímvi:̂r, 'Ické·cŕā·tcìp̣." [14] "Pű·hāŕà." "'ő· káru va:̂ ni'avíkvuti yuhíŕim." "Pű·hāŕà." "Tcímì man pananippā́·ssāhà', tcímì ma nu'ẽ· pananippā́·ssāhà." "Pű·hāŕà." "Tcímì man nuhrő·hahi' xā́·t ik né·hrū·θvāhà'." "Tcímì man 'à:̂h kaníkyav́." Ta'íttam 'à:̂h ukyā́·he'^{e}n, 'a'^{a}h. Ta'íttam 'uppímkyúhe'^{e}n.[15] Tcávúra tayav, tupímkyuháyā·tchà'.

Xas kunpiyā́·ŕam, Xavnámnihiťc,[16] pamukrívra:̂m pa'asiktáva'^{a}n. Tó·hrū·θvàhà', mukrívra:̂m vúra kunŕí·nne'^{e}c. Vura tu'ā́·tcĭtcà, 'íkcakitc. Xas kunŕí·pma'. Púyava 'u:̂m 'ukúpphā·nìk Xavnamnihitcŕasiktáva'^{a}n.

4. How the Girl Got Even with the Man Who Made Fun at Her Packing Fire

The girl was walking up to Ipputtatc; she was going for wood, and she was packing along fire at the same time. Then all at once she saw somebody down river coming in upslope direction. Then he stopped; he looked. He was packing his quiver holding it high up. Then he said: "What are you packing fire for?" Then she said: "I am cold." "What, the quail is already hollering, and nobody is carrying fire, nobody will feel cold. [He was laughing as he said this.] I am going up to Amekyaram. They are catching salmon already at Amekyaram." He was laughing, he was just laughing, he was making fun of her packing fire. Then he went on upriver. Then the woman too went on upslope. She was going to get wood.

Then she walked upslope a little way. Then she looked up in the air. "Behold it is going to rain. It is all clouded over." Then she thought: "Oh, I wish it would rain; oh, I wish it would snow." Then she made the wood. Then she was chipping off dry fir bark with a wedge. Then after a while it was snowing, dry snow; it was snowing a big fall of dry snow. The girl made a big fire there, where she was making the wood. Then she thought: "Just a little later now and I will go downslope." All she could think about was that man. She was mad at him because "Why did he laugh at me? That fellow said: 'I will be passing through here on my way back this

[14] Meaning in the middle of the river.

[15] Gesture to show him exposing the different parts of his body in turn to the fire.

[16] The former rancheria at the Knudsen place.

evening, at sundown.'" She thought: "I guess he is about coming back." Then she put the load on her back. The snow was up to her ankles. She was walking along. She carried the fire back again as she went back downslope; she was carrying it in her bowl basket. And she had the wood, too, on her back.

Then all at once there was a noise behind her. All at once he hollered: "Stop, I want to talk with you." Then she stopped.

Then he said: "Do something good for me, make a fire for me. I am cold." Then the woman laughed. Then she said: "The quail is hollering; nobody ever feels cold. Nobody feels cold. You are not cold, I think you are telling a story." "Make a fire for me. I am carrying here in my hand a head-cut of a salmon. Make me a fire for that. I am carrying here in my hand a head-cut of a salmon." "No!" "I have here a pair of hair club bands with woodpecker scalps on it." Then she said: "No!" "Well then, I will give you my quiver, and all that is inside of it, all that I will give you." "No!" "I will give you my fishery, Ickecatcip." "No!" "I am carrying inside here a flint knife." "No!" "Well then, my armor, I will give you my armor then." "No!" "Well then, let me marry you then, you can make a slave out of me." "Well then, I will make a fire." Then she made a fire, a fire. Then he warmed himself. Then he was all right, he warmed himself thoroughly.

Then they went home, to Xavnamnihitc, to the woman's house. She had him for her slave, they were going to live at her house. She was happy, she was laughing all the time. Then they got home. That is what Xavnamnihitc-woman did.

5. Two Brothers Go Target Shooting

Kunθíttiv yú:m tó·sriv̇ tipáha'^{a}s. "Tcő·ra nusrív̇an," kunippé'^{e}r, "tcő·ra nusrív̇an." Xas kuniyářam. Puxay vúra 'áv̇ap. Takunicrívar.

Xás kunr̀·ûm. Tó·sríccip. Xára vúra kinímm^{y}ŭ·stì'. 'Axmáy yíθθa 'õ·k 'u'árihira', pakunr̀iruvé·hriviřak. Xas 'uppî·p: "'If kyá·nimitcas kú·srívarukkahe'n? 'Ő·k 'u:m 'uhkiríppux pu'icrî·mtihařa. Nu: 'ő·k 'ukiríppuxsa pu'icrímtíhap̀. Kó·vúra 'uhkiráyyářàs va: xas núsrī·mtì'. "'É·y," xas uppî·p pakké'^{e}tc, "tcő·řa, tcími nupíyá·řam."

Xas kunpiyářam. Xas 'úxrar pakké'^{e}tc. Tcávúra kunr̀í·pma karuk mukunikrívra'^{a}m. Kári vur 'uxráratti'. "Puya 'if k^{y}árim takinippé'^{e}r."

Xas 'uppî·p: "Mit niθíttī·mvő·tìhàt̀, 'ára:r 'uyá·s'ărā·ràhè:c pó·xxútiha'^{a}k, to·ppá·tváràhà:k pa'úkra'^{a}m, 'Ára:r 'U'ípamvá·nnatihiró·kra'^{a}m. Tcávúra 'itráhyar takunpíkvê·c, ko·v o·harā·mmāṅìk, kari vari vura 'uxráratti. kó·v o·'aharā·mmāṅìk. Xas kari 'uppî·p, 'í·nnā·k 'upvő·nfùřuk, xas 'uppî·p: "Nu: tcími yí:v nuyá·rame'^{e}c,

tcímì yí:v nu: máruk nuppá·tvàrè'ᵉc, hő·y vúrava uttá·nvàhà'ᵃk, kó·va tana'ahára'ᵃm."

Ta'íttam po·súppā·hà', ta'íttam kunyā́·ràmàhè'ᵉn. Xás 'uppî·p: "Tcímì né·mmʸū·stìhè:c 'ik vúṙa." Xú:n kitc takunʔámkī·ṅvà. Xas kunyā́·ram kunʔáho·tì vúṙa. Tcávúra tayî·v, tcávura yí:v takunʔáhu'ᵘ. Xas pakunʔíffukuvra: yánava sām pa'úkra:m 'u'í·θra'. Tákunʔû·m. Víri vo·kupitti kípimnak [17] pa'úkra:m po·'í·θra'. Kípimnak po·'í·θra'. Vúra 'u:m tu'áy panínaṁitc. Xas 'uppî·p pakkē'ᵉtc: "Na: vúra puna'ā́vīchàṙà." Xas 'uppî·p: "Tcimi 'ő·k vur é·kri'ˡ, 'itrő·p ik 'ő·k 'ikvḗcrīhè'ᵉc. Pávúra puné·pmā·htīhà'ᵃk, 'ő·k ik vúra 'ikrḗ·vic. Maník ni'íppake'ᵉc."

Xas 'u'árihkʸar pa'úkra'ᵃm. Pó·'árihkʸaṙ, xas 'u'úh [18] pa'íccaha'. 'Aràtvāràfʔà:s 'u'ifúttī·nciṗ, po·'árihkʸaṙ. Xas panī́·namitc 'úkviṗ. Xas pa'íccaha vura kḗ·tc 'ù'ùh. Xas vá: vúra ká:n 'ukrū́·nti panī́·naṁitc. "'Itrő·p 'ik 'ő·k 'ikvḗ·crīhè'ᵉc, napáppìmtīhè:cìk 'uknámtī·m'mìtc," vó·ppē·ránìk pamúttca'ᵃs. 'U:m vúra hitíha:n 'upáppimti'.

Tcávúra va: kárita 'itrő·p tusúppā·hà', xás máhʔi·t yá:n vúr umtaránnā·mhītì', ká:n 'u'u:m 'umússar po·krámti'ˡm. Xas 'upáppiṿ pamutíppa' 'upáppiṿ. Yánav tupivaxráhicrihe:n pa'íccaha', paká:n 'u'û·m. Yánava vúra 'u:m ta:y pa'ahuptunvḗ·ttcas va: ká:n po·knámtī·m'miťc. 'Atáva kukku:m 'u'úhe:n pa'úkra'ᵃm, mupícci'ˡp. Xas tcím upváppìrő·ppīθvè:c pa'úkra'ᵃm, yánava ká:n 'uθá·niv sahʔahúpnihiťc, yánava ká:n 'uθá·n'niv, 'árìmkʸūnic 'uθá·n'niv. Xas kú:k 'u'ū·m, yánava kari vari vura nik 'ā́·vahaṙ, po·áffiċ. Ta'íttam xu:n 'upiktavárahe:n panī́·naṁitc, pamukve·críhra:m ká:n 'upiktávar paxxû·n. Ta'íttam va: 'úyvā·ykʸāràvàθàhè:n paxxû·n, pamutípp'. Xas 'utcú·pha', pamutípp utcuphū́·n'nic 'uppî·p: "Tani-'íppaḳ', 'Apsunxarahvícvā·nàk tanipáramsī́·priṿ. Xas 'ùppàt, paxxû·n, pamú'aṙi. 'Uppî·p: "Tanaxúriha'." 'Iθasúppa: vura ká:n kunʔî·n. Tcavura kúkku:m va: ká:n kunpikvḗ·cri'. Xákkā·n vūra xuská·mhar kunʔá·phuti'.

Xas po·máhʔī·tha kunpî·p: "Tcő·rà tcīm'mì, tcő·rà tcīmì nupiyā́·raṁi." Xas yá:n vúra 'ū́·mukitc kunʔíppāhō:tì', yánava ká:n 'uhyári puffitctà·hko'ᵒ. Ta'íttam kunkúnnī·hkʸàhè'ᵉn. Xas kúkku:m yí:músitc takunʔíppàhù'ᵘ, yánava ká:n 'uhyári 'ípmi'if. Ta'íttam va: kúkku:m kunkúnnīhkʸàhè'ᵉn. Xas kúkku:m yí:mústic takunʔíppàhu'ᵘ, yánava ká:n 'uhyári 'ípʔā·hkūṅìc. Xas kúkku:m yí:músitc takunʔíppahu'ᵘ, yánava ká:n 'ipámta:p 'uhyáṙi. Pavura

[17] Or: kipikxáram.
[18] Or: 'u'íf.

kó· papú·ffitc kunimússahiti viri va:̂ vura kuní·k^{y}anafipáyă·tchà pakuníppăhŏ·ti'.[19]

Víri vò·kùpìttì tayí:̂núsitc kun'íppahu'^{u}, tcavura kó·vúra kuní·k^{y}anafipáyă·tch' pavura kó· kumá·tcvi'iv, 'iktakatákkahe'^{e}n,[20] kúrat,[21] 'atcvívk^{y}a'^{a}m,[22] vákka'^{a}r,[23] kó·vúra kumá·tcvi:̂v va· vúra kuní·kyanafipáyă·tchà', pavura kó· kumamahátcvi'iv. Tapukúnic 'ahŏ·tìhàp, takun'ípce'^{e}k. 'Umuk^{w}ítcmahitc kunpikve·cri·hvutihañik, pekun'íppăho·tìhañìk. Va:̂ kumá'i'i pátta:̂y 'atcvi·v kuní·kk^{y}ar, pámit va:̂ kun'ahárā·m'màt, pamit va:̂ kiníppe·rat: "Pu'ŏ·k 'icrívē·càp 'uhkírĭ·ppŭxsà'," 'Axakvuhvuhásā·nvà va:̂ kó· kunsáruk pakun'íppak. Pakun'áho·ti', patapukunní·hk^{y}ápha'^{a}k, pe·ktakatákkahe'^{e}n, pakkúrat, karu vura pe·ktakatákkahe'^{e}n,[24] pamukun'íθvă·yk^{y}àm 'atcvi-v'ĭ·n xas tákùn'àx,[25] kó·va 'ícki:̂t pakun'áho·ti'.

Viri pakun'í·pma', vura pakó· kumá·tcvi:̂v pakunθáθvátti'. Pa'ara:̂r pakunipmáhavrik, yánava kunθaθvátti pavura kó· kumaffúrax karu vura pavura kó· kumámma'^{a}n. Vura kunpíθkŭ·ypĭrìn pakun'íppak, vura kunxútihanik pakkē·tc 'u:̂m hó·y 'if 'u'íppake'^{e}c.

Xas 'imm^{y}á·nkam 'axmáy tà:̂y pa'ára:̂r kunivyíhuk. Xas kunpî·p: "Takí·k'ă·kkùpàp ìθtìt." Puxay fuhí·ctĭhap payí:̂v tuparamsíp. Xas kunpî·p: "Tcǽm." Karixas kuníθtĭ·tvànà'^{a}. Viri kuna vura taxánnahicitc pavura ko· kumá'u:̂p muvássihk^{y}am to·krí·ttu', pé·cpùk.[26]

Hínupa vúra va:̂ tcímihe:̂c kukku:̂m 'im^{y}á:̂n takín'ă·kkùp pe·θtìt. 'Im^{y}á·n kúkku:̂m yiθkún kuniθtíttàrŭktì'. Hínupa pay vúra va:̂ tcimi kin'akúpŏ·ttìhè:̂c pé·θtìt. 'Iθé·cya:̂ vura kó·vúra súppa:̂ kuníθtĭ·tvănà·ti'. Tcavura pă·npay yíθθa pamukun'ikrívra:̂m vura tó·xyar pamukún'u'^{u}p, pakunkŏ·khĭtì'. Páy k^{y}ù· káru 'u·m 'upítti: "Yaxé·k vúra na:̂ nitciffíttce'^{e}c." Va:̂ kan:̂ tó·θvava pamú'u'^{u}p, pamukun'ikrivra:̂m patipáha'^{a}s, 'Aftárăm. Pavura kó:̂ pa'ŭ·ttĭhàr, pavura kó:̂ kumá'u'^{u}p. Tcávúra va:̂ kó·vúra yíttca:̂tc kunikyă·fipáyă·tchà pa'arara'ù'^{u}p, pakunkŏ·khĭtì'. 'Im^{y}ă·n kúkku:̂m yíθ kuna'ĭ·n takun-

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[19] Skins of white, black, red, and gray deer are said to have been of equal value in primitive times. Va:̂ vura kit tcĭ·mitc 'u'ŏ·rahiti', pavura pufitc'ímya:̂t 'úmyă·thĭtiha'^{a}k, that only is cheap which is just the ordinary color of the deer.

[20] The western pileated woodpecker, *Phlaetomus pilaetus picinus* Bangs.

[21] The California woodpecker, *Balanosphyra formicivorus bairdi* Ridgway.

[22] The California condor, *Gymnogyps californianus* (Shaw).

[23] The southern bald eagle, *Haliaeëtus leucocephalus leucocephalus* (Linnaeus).

[24] Not a mistake or mere repetition, but volunteered this way to show the richness of the scarlet-bearing birds.

[25] Birds of prey came and killed for the travelers the woodpeckers which their arrows missed.

[26] The winnings at Indian cards are piled back of the winning side.

ʔá·kkùṗ. Páy kʸu:̯ káru 'u:̯m upítti: "Yaxé·k vúra na:̯ nitciffít-te'ᵉc." Pufuhí·ctíhap payí:̯v tuparamsī́·prḗ·n'nìk. Tcavura puffā́·t-ʔī́·n tciffí·ttcap. Pā́·npay vura 'asiktavánʔu:̯p tápa:̯n takunʔixrā·m-mūtì'. Tcavura 'axakʔikrívra:̯m 'uxya:̯r pa'arará'u'ᵘp. Va:̯ ko·kunkṓ·kha 'axakʔikrívra:̯m 'uxya:̯r pa'arará'u'ᵘp.

Tcavura yá·ntci:̯p ta'íttam kúkku:̯m kunicrívarahe'ᵉn. Vura furaxmúrax xas pamukúnʔū·hkìṙ. Puxay vura kúnic kintcuphū́·n-nīcàṗ, takunʔahára:̯m pamita'ī́·n kiníppē·ràt: "Pu'ṓ·k 'icrívē·càp 'uhkírī·pux." Pumit kḗ·tcrī·khāra 'Aftaṙam, pe·tcivtcanẽ·nʔànàm-màhàtc. 'Axxa kìtc mit vur 'uvumnḗ·t pe·krívra'ᵃm, pamitva nimmʸáhaṫ, karu yíθθ ikmahátcra'ᵃm. Viri va:̯ kunipítti payḗ·m va:̯ ká:̯n tapúffa·t pa'ára'ᵃr. Viri va:̯ vura kó·vúra pakunpé·rū·npaṅik, kó·vúra yá·sʔàrā́ràshàṅìk va:̯ mukunʔíffùθhāṅìk. Vura 'u:̯mkun kunpihnī́·tchānìk xas pakunʔívan'nik, va:̯ vura 'áxxak. Mita nanít-ta'ᵃt 'ummáhanik 'axakʔiθkʸáxxáṙa, páva:̯ kari va'iθkʸaxxáràhāṅìk, páva:̯ pamukun'iθkʸaxxáràhānìk pa'aficnihánnitcaś. Karu na:̯ mit nimmʸáhat ya·sʔarā́·ras 'áxxak pihnī́·ttcītcàs, 'Aftarampihnī́·ttcītcàs.

Va:̯ kunkúpha·n'nik 'Aftaramʔafícnìhānnītcàś. Pamukúta:̯t 'ī́·n kunʔívùntìhāṅìk, 'uxússā·nik: "Hṓ·y 'if u'·ppake:̯c yíθθa'."

5. Two Brothers Go Target Shooting

The two brothers heard the target shooting. "Let us target shoot," they said, "let us target shoot." Then they went. They ate no breakfast. They went to target shoot.

Then they got there. They had just started to target shoot. They looked on at them for a long time. Then all at once one of them [the target shooters] came over, to where they [the two boys] were standing. Then he said: "What can such poor fellows have come down for? One who has no woodpecker scalp headband on does not target shoot here. They do not come to us here if they have no woodpecker scalp headband on. When we are all with woodpecker scalp headbands on, it is then that we target shoot." "Yes," the oldest one then said, "Let us go, let us go back."

Then they [the two boys] went back home. Then the older one burst into tears. Then they got back to their living house upriver. He was crying yet. "It was so bad what they told us."

Then he said: "I have heard of it before, that anybody will get rich if he wants to, bathing in the lake, in the Lake of the Place where the Person Eats Himself." After 10 nights he felt so ashamed, he still was crying, he was so ashamed. Then he said, he went in the living house and then he said: "We are going to go a long way, we are going to go to bathe a long way upslope, I do not care if we die anywhere, I am so ashamed."

Then when morning came, then they went. Then he said: "You must be watching for me." They took nothing but acorns along.

Then they went, they traveled. Then they were far; they walked far. Then when they got up on top of the ridge, behold down slope the lake was lying. Then (from the ridge) down there they saw the lake. They reached there. And it was this way, black, that the lake was lying. Black it was lying. The younger brother was afraid of that lake. Then the older one said: "I am not going to be afraid of it." Then he said: "Come on, you must stay here. You must stay here five nights. Though it be that you do not see me any more, you must stay here. I'll come back."

Then he jumped into the lake. When he jumped in, then the water rose. It boiled up riled when he jumped in. Then the younger one ran from there. Then the younger brother was just waiting there. "For five nights you must be looking for me beside the lake," that is what he had told his younger brother. He was steadily looking for him.

Then when it was about to be five dawns, then in the early morning when one could first see, he went to look beside the lake. He was looking for his brother. Behold that water had already gone down, when he got there. Behold there were lots of pieces of wood [lying] there on the shore of the lake. The water had already raised again before he got there.[27] He was about to skirt the lake, when behold he was lying there among the driftwood sticks. Behold he was lying there, like one dead he was lying there. Then he went toward him. Behold he was still alive, when he touched him. Then he went to get acorn soup, the younger brother did, he went to get the acorn soup at his camping place. Then he poured it in his brother's mouth. Then he spoke, he spoke to his brother, he said: "I have come back, I have come back from inside the belly of a Long Snake." Then he spooned it up, the acorn soup, the older brother did.[28] He said: "I am hungry." They stayed there all day. Then they passed the night there again. They were both packing bowguns.

Then when morning came they said: "Let's go, let's go home." Then they were traveling not so far along yet, when behold a white deer was standing there. Then they shot him. Then again they walked a little way farther homeward, when behold there was standing there a black deer. Then they shot him too. Then again they walked a little way farther homeward, when behold there was standing a red deer. Then again they walked a little way farther homeward, when behold a gray deer was standing. All kinds of colored deers they killed as they were traveling along.

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[27] Lit., ahead of him.

[28] He was using a new basket and a new spoon, that had never been used, which he had brought along for the purpose.

Then they did this way when they traveled a little farther homeward, killed all kinds of birds, western pileated woodpecker, California woodpecker, California condor, southern bald eagle, all kinds of birds they killed, all kinds of mountain birds. It was as if they could not walk, they were so heavy on them. Every little way they camped overnight as they traveled homeward. They were killing so many birds, because they had got ashamed, because they had been told: "You fellows must not target shoot here without woodpecker scalp headbands on." Two deerskin dance outfits they brought when they came home. When they were traveling along, when they did not shoot one western pileated woodpecker, California woodpecker, or western pileated woodpecker, in front of them the birds [hawks] killed them; they [the youths] were so lucky.

When they reached home they were packing all kinds of birds on their backs. When the people saw them coming, behold they were packing all kinds of woodpecker scalps and all kinds of skins. They were just surprised when they came back, they did not think that the older one would return. Then the next day a lot of people came there. Then they said: "They have come to challenge you two fellows to gamble at Indian cards with them." They would not believe that they had come back from a long way. Then they [the youths] said: "All right." Then they started in to gamble. Then after a while there was all kinds of property piled behind him [the older brother], money.

Then they started in to gamble at Indian cards every day. Different people were coming to gamble every day. They started in challenging them at Indian cards. For a winter, every day, they were playing Indian cards. Then after a while one house of theirs got filled with property, through their winning. Another fellow would say: "I can beat him." He would pack his things [his stakes] there, to the house of the brothers, at Aftaram. All kinds of flint blades, all kinds of belongings. They [the youths] got together the things, as they were winning. Every day different people challenged them. Different ones said in turn: "I can beat him." They would not believe that he had been a long way. But nothing ever did beat him [the older brother]. Even woman outfits they were betting. Then two living houses were full of the Indian things. They were winning so much that two houses got filled with Indian things.

Then the next year they went down river direction again to target shoot. Their headbands were solid woodpecker scarlet. They [the target shooters] never spoke to them [the youths], they felt ashamed of themselves for having told them: "You fellows will not shoot here without woodpecker scalp headbands on." It was not a big place, Aftaram; it was a small rancheria. Two houses only were standing when I saw it and one sweathouse. And they say that the people

there are all extinct. They all died off, they were all rich people subsequent to these youths. They two were old when they died, those two. My deceased mother had seen two condor plumes, condor plumes from that time, that had been the two youths' condor plumes. And I myself saw two old rich men, Aftaram old men.

That is what the Aftaram youths did. Their mother was crying for them, she thought: "One will not return."

6. Bluejay Doctors Chipmunk

'Uknî·. 'Atahárivа kun'ára·rahitihañik.

'U:m káru vúra ká:n 'úkri: katcakǎ·tcitc. Katcakǎ·tc 'u:m vúra 'apurúvă·nhăñìk. 'Ĕ·m kyárùhàñìk. Xás pa'akára tu'áppŭrăhà'ak tukúhĭ·tc'và. Xás va: tukupavĕ·nnăhà pamúva:s 'ámta:p tumútku'u, 'u:m vúra 'ámta·p kitc tupiyvúrúkva'an, kíri kunxus xára tó·kkúha', púya va: patuθíttiv 'ára tuvŏ·nfŭřùk. To·xxus: "Káruma takanapíkkyă·řùk." Púyava kari 'ĭ·v tó·mmáhàvřìk. Katcakǎ·tc takkǎ·řim. Xas takuníppĕ·'er: "Nupíkkyă·rŭktì." Víri ŭ·mta 'ik 'u'íhìvrĭkè'ec, kó·va kǎ·řim. Káruma 'iθθé·kxàram tu'ápúrúvă·nhà 'ĭ·kyaṁ.

Xas pamupĭ·matc 'ára:rahitihansan 'u·mkun vúra yáv kunkupa'ára:rahiti. 'Ikcá kítc 'upá·tcíprivti' Katcakǎ·tc múppĭ·ṁatc.

Tcímaxmay yíθ ukkúha'. Ká:n Katcakǎ·tc 'úkri: 'ĕ'em. Xás Katcakǎ·tc kunpíkkya'ar. Ta'íttam Katcakkǎ·tc 'uvásmă·hvăhè'en. Katcakǎ·tc 'u:m:

Song by the Bluejay

Ká·y kay kinê·
Pátas kay kinê· [29]

vur hitíha:n 'ù'ì·htì po·vásmă·hvŭtì pamupákkuri, yíθ 'umásva 'u'árihicrĭ·hvútì':

Song by the Bluejay

"'Âppuro.n,
'Ă·ppuro.n." [30]

Xas 'u'árárĭ·hkyănhà'. Hínupa pay 'u:m vura Katcakǎ·tc'ĭ·n kin'apúnkŏ·tti'. Káruma 'u:m Katcakǎ·tc 'uppítti takun'áppuŕ káruma 'u:m vur u'áppunti'. Ta'íttam kun'íccavsiprihe:n 'aθiθxuntáppan 'iθa'áttiv. Ta'íttam 'u'árărĭ·hkyănhè'en. Ta'íttam 'upvǎ·rammahe:n Katcakǎ·tcitc, 'uppá·tícĭprĕ·hè·n pa'aθiθxuntáppaṅ.

Xás kúkku:m 'úpkŭ·hpà' (± mahnŭvaṅatc). Xas kúkku:m Katcakátc kunpíkkya'ar. Kúkku:m kun'íccavsip 'aθiθxuntáppan 'iθa'áttiv. Kárixas Katcakǎ·tc 'uvásmă·hvà' xas 'upáttŭmkà'. Kúk-

[29] No meaning to the words.
[30] But prose 'áppurŏ'on.

ku:m vura 'upáttŭmkà'. Vura ká:n 'aráttă·nva tu'ŭ·ssur Katcakắ·tcitc. "U:m vura 'arara'ĭn kunxússĕ·nti kiri 'ắ·pun 'úyrŏ·hrìv́," Katcakắ·tc uppî·p. Káruma 'u:m vura pó·xxúti: "Kiri 'ắ·pun úyrŏ·hrìv́." Tupíccupi pa'áráttă·ṅvà pátu'ŭ·sur. Ta'íttam 'u'árarĭ·hkʸānhe'ᵉn. Katcakắ·tc to·pvắŕam, tó·pá·ttícìp 'aθiθxuntáppan 'ĭθa'áttiv́. Tu'árarĭhkʸānhà'.

Tcímaxmay kʸúkku:m 'úpkŭ:hpà', pattuθáffip pa'aθiθxuntáppan kúkku:m kári tó·pkŭ·hpà'. Xas yíθ uppî·p: "Tcimi yí: vúra nusúfsĭ·nhàṁ." Ta'íttam 'uvắ·rāmàhè'ᵉn. Ta'íttam 'upíkkʸă·ràhè:n Xanputcínnĭcvĕ̆·ṅatc. 'U:m káru 'ĕ́'ᵉm. Xas 'u'áhu'ᵘ xas 'uhĕ́'ᵉr, xas 'uvásmă·hvà'.

Song by the Humming Bird

"Katcakắ·tcitc muvé·nĭtcvà,
'U:m 'inuvĕ́'ᵉ."

'Uxxúti: "Kíri kanapíccavsip 'aθiθkuntáppan." Xas kun'ắ·pŭn'mà Katcakắ·tc 'u:m vúra muvé·nnĭ·tcvà'. 'U:m vúr uxxúti: "Kiri kana'íccavsip 'aθiθxantáppaṅ." Xas vúra takuníxvĭ·phìnà'ᵃ. Katcakắ·tc takun'íxvíphŭ·n'nìc. Takun'á·pùnmà Katcakắ·tc 'appurúva'ᵃn.

Katcakắ·tc 'u:m 'apurúvă·nhăṅik. Katcakắ·tc 'ukúphă·ṅik. Mahnŭ́·vanatc 'u'ápúnkŏttĭhàṅìk. Kupánnakanakana. Tcé·mya:tc 'ík vúr Icyắ·t 'imcĭ·nná·vìc. Nanivássi vúrav e·kiniyắ'ᵃtc. Tcé·mya:tc 'ík vúra 'Atáytcúkkinatc 'i'ú·nnúprave'ᵉc.

6. Bluejay Doctors Chipmunk

Ukni. Once upon a time they were living.

Bluejay was living there too. Bluejay was a devil. She was a sucking doctor, too. Whenever she deviled anybody she would make believe she was sick. Then the way that she did was that she put ashes on her blanket, just put ashes on, so they would think she had been sick a long time, whenever she heard somebody coming in. She thought: "They are coming to get me." Then she would groan. Bluejay was awfully sick. Then they told her: "We have come to get you." She would hardly answer, she was so sick. But all night she was deviling outside.

The ones living close to Bluejay were living good. Laughter was heard all the time close to Bluejay.

Then all at once one [of these neighbors] got sick. There lived Bluejay, a doctor. Then they went to get Bluejay for a doctor. Then Bluejay danced. Bluejay:

Song by the Bluejay

Ká·y kay kinê·
Pátas kay kinê·[31]

dancing a doctress dance, she was starting all the time a different song, she sang another song, she was singing:

Song by the Bluejay

"Devil,
Devil."

Then he got all right. It was that Bluejay was deviling him. Bluejay was saying somebody was deviling him, but she was deviling him herself. Then they paid her for doctor service a pack basket full of hazelnuts. Then he got well. Then Bluejay went home, packing off the hazelnuts.

Then he got sick again. Then they summoned Bluejay again. Then they again paid her a pack basket full of hazelnuts. Then Bluejay doctored him and sucked him. She sucked him again. Bluejay took the pain off of him. "People are wishing that she lie on the ground [sick]," Bluejay said. And it was she herself who was wishing: "May she lie on the ground [sick]." She showed it [the pain, held on palm of her hand]. Then he got all right. Bluejay went home, packing along a load of hazelnuts. He got well.

Then he got sick again; every time just as soon as she ate up the hazelnuts, then he got sick again. Then one of them said: "Let us get a doctor from a long ways off." Then he went. Then he got Hummingbird for a doctor. She was a doctor too. Then she came, then she took a smoke, then she danced. She thought: "I want to get some more hazelnuts."

Song by the Hummingbird

"Bluejay did that,
She (did that)."

Then they knew that Bluejay was doing it. She was thinking: "I want to eat some more hazelnuts." Then they were all mad when they found it out. They were mad at Bluejay. They knew Bluejay was a devil.

Bluejay was a devil. Bluejay did thus. She was deviling Chipmunk all the time. Thus ends the story. Shine early, Spring Salmon, hither upriver. My back is straight. Spring up early, Spring Cacomite.

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[31] No meaning to the words.

7. Two Girls Apply for Marriage with Spring Salmon

'Uknî·. 'Ata háriva kun'árā·rahitihaṅik.

Va:̂ kunkupítti pamukun'iv'î·hk^{y}aṁ, ata hő·y u'ipanhivő·hiti pamukuntáxyé'^{e}m.[32] 'A:̂t [33] mu'ivíθvā·yk^{y}àm 'u:̂m 'axra 'úksā·pkù'^{u}. Va:̂ kítc Kunipθivθakúrā·nnàtì pamarukkē·ttcas,[34] pamuktakatakahe·-nkinínnā·ssìt̓c. Karu 'áxxak va:̂ ká:̂n muppî·mitc uvúmni pe·krívra'^{a}m,[35] yíθθa Púxxa:̂k[36] mukrívra:̂m karu yíθθa 'Ihē·rahá·mva'^{a}n.[37] 'U:̂mkun 'áxxak vura kā́·nnīmìtcàs pakunkupá'ī·nnàhìtì'. 'U:̂mkun 'áxxak vura kā́·nnīmìtcashaṅik. 'A:̂t 'u:̂m vura pe·kre·yé·cī·phàṅìk.

Tcavura pā́·npay káruk áxxak kun'íruvárakkanik ifáppī·ttca', A:̂t kunső·mkirarukti'. Vura nik takiníppē·ranik Pa'a:̂t mukrívra:̂m umússahiti'.

Xas patcimik^{y}un'ú·mē·caṅik, xas ká:̂n Ihe·rahá·mva:̂n kunikmárihivrik^{y}aṅik.[38] Vura u·m yā́·mitcas pa'ifáppi·tca'. Xas yíθθ upî·p, panî·nnaṁitc: "Tcimi nupatánvî·ci', núppipi': 'Hő·y vári Pa'a:̂t úkri'i'".[39] Karixas kunpatáṅvic. Karixas upî·p: "Mán vúra va:̂ kummáhe'^{e}c, súva ǐ·m axra 'úksā·pku ivíθvā·yk^{y}aṁ. Tcimi matḗ· ő·k vura kí·kī·n'ni, xas ik kari ku'iruváttakrahe'^{e}c.[40] Va:̂ u:̂m yav pe·kxurar vari xas ik ku'ű·mmaha'^{a}k." Karixas u:̂m u'íppahu', pa'ípa kunikmárihivrikat, uparatánmahpa. Xas ká:̂n kó·mahitc kun'ínnî·c.

Karixas kun'áhu'^{u}. Karixas kun'iruváttakra pe·nirahíŕam. Xas kúkku:̂m yíθθa panî·nnamitc uppî·p: "Máva 'ő·k, máva ő·k Pá'a:̂t mukrívra'^{a}m. Máv axra 'úksā·pku'." Xas í·nnā́·k kun'íruvő·n-fuŕuk. Yánav ó·kri'^{1}. Yánava taprárahak ukű·nnamnihva. Hínupa u·m yíθθuk u'ávarahe·n [41] pataprá́ra, yíθθuk kumé·krívra'^{a}m, 'A:̂t

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[32] Taxyé'^{e}m, old word equivalent to 'iv'î·hk^{y}aṁ. They claim that a wide and cleanly kept bare plot in front of a living house is the only way one can tell if a man is a Ya·s'á́ra or rich person. The myths make frequent mention of these nicely kept yards.

[33] 'A'^{a}t, name in the myths of 'icyá'^{a}t, Spring Salmon.

[34] Lit., upslope big one, by-name for 'iktakatákkahe'^{e}n (so called because he hollers tak tak), western pileated woodpecker, *Phlaeotomus pileatus picinus* Bangs.

[35] The living houses of these two men were just down river from Spring Salmon's living house, in the same row. This row of houses lay where John Pepper's hogpen is now, in the down-river part of Katimin rancheria.

[36] Púxxa'^{a}k, Pacific nighthawk, *Chordeiles minor hesperis* Grinnell. Also puxā́·kkit̓c.

[37] 'Ihē·rahá·mva'^{a}n, Nuttall's poorwill, *Phalaenoptilus nuttalli nuttalli* (Audubon).

[38] Or: kunikmárihiv'rik.

[39] Or: vári pókri 'A'^{a}t.

[40] Into the rancheria, into the house row.

[41] He had gone to get it. Ct. tu'á́var, he went to get it.

mukrívra'^{a}m. Va:̂ ká:̂n úkri'i. Upakuníhvî·tcvuti'.[42] Karixas 'as kuníppářic. Tcimaxmay kuníhyiv î·kk^{y}am: "Puxǎ·kkitc, namtíri pifápta·nnaruki'." [43] "Yê·hæh,[44] tcími ő·k vura kí·k^{y}ī·m'ni. Takane·-hyű·n'nic, kané·ppē·nti': Tcimi paxyé·ttaruki'.[45] Karixas ík vúra kun^{y}áffice'^{e}c, panipaxyé·tmaraha'^{a}k." Xas u'árihrupuk. Karixas kunpú·hyan paső·mvă·nsas. Xas yíθθ uppî·p pa'ifáppi'^{i}t: "Na:̂ íp niθíttivat, ip k^{y}uníppē·řat: 'Pifáptă·nnaruhki namtíři. Tcő· numús-saň."[46] Xas payíθθ upî·p: "Na:̂ nixúti tánussir. Hő·y if ata va:̂ pay Pá'a'^{a}t." Yánava pa'ás po·viraxvíraxti paparamvará'as. Kari-xas ă·pun vura tupifápsî·prin pa'amva'ictunvê^{e}tc. Karixas panamtíri kun o·páttařip. Tcimaxmay kuntcú·pha', axmay kunpî·p: "Yê·hæh, akkáray pananikiníннă·sitc u'aficē·nnatihe'^{e}n [47] Yáxa Puxǎ·kkitc muvî·hk^{y}am xas úksă·pku'. Yáxa nanitaprára karu tu'úrupuka-he'^{e}n." Xas yíθθ upî·p: "Hă·, tcimi nupiθvî·ppi'. Na:̂ tana'ahá-ra'^{a}m. Káruma íp níppa'^{a}t: Tánussir. Tcő·ra." Xas va· vura ká:̂n kunpiθvíripciṗ. Kunpiyă·ram. Súva· vura kari vari kun^{y}ás-suna·ti, yí·músitc takun^{y}íppahu'^{u}.

Kupánnakanakana. Ihē·rahá·mva·n 'ukúphă·n'nik, karu Puxǎ·k-kitc. Tcé·mya·tc 'ík vúr Icyă·t 'imcî·nná·vìc. Nanivássi vúrav e·kiniyă'^{a}tc. Tcé·mya·tc 'ík vúra 'Atáytcukkinatc 'i'ú·nnúprave'^{e}c.

7. Two Girls Apply for Marriage with Spring Salmon

Ukni. They were living there.

They fixed their yards so that one could not see the end of their yards. In front of Spring Salmon's house there was a dead tree leaning. The Western Pileated Woodpeckers just kept walking up flutteringly, his Western Pileated Woodpecker pets. And there were two living houses standing near by, one Pacific Nighthawk's and one Nuttall's Poorwill's living house. They were making a poor living, those two. Those two were poor people. But Spring Salmon lived rich.

Then after a while two girls came down from upriver, to apply for marriage with Spring Salmon. They had been told what Spring Salmon's house looked like.

Then when they were about to arrive, they met Nuttall's Poorwill. They were nice-looking girls. Then one of them said, the youngest one: "Let's ask him, let's say: 'Where does Spring Salmon live?' " Then they asked him. Then he said: "Ye will see there is a dead

[42] He was singing by himself to amuse himself, as he sprawled on the tule mat.

[43] Meaning to clean out, using mouth, tongue, hands, or in any way.

[44] Man's interjection of glad surprise.

[45] Referring to dividing the catch of salmon.

[46] Short cut for tcő·ra numússaň.

[47] Lit., was touching.

tree sitting outside in front of the house. Ye stay here a while and then go in there. It will be good if you get there toward evening." Then he went back, the one that they had met, he turned back. Then they sat down there for a while.

Then they traveled. Then they entered the rancheria. Then the younger one said: "Here it is, here is Spring Salmon's living house. Here is the dead tree leaning." Then they went inside the living house. He was there. He was sitting on a tule mat. It was that he had gone to another place to get that tule mat, to another living house, to Spring Salmon's living house. He was sitting there. He was singing for fun. Then they put the [boiling]stones in the fire. Then all at once they hollered outside: "Pacific Nighthawk, come and clean out the wooden plate." "Ah, ye stay here. They hollered to me, they are telling me: 'Come and divide it.' Only then they will touch it, after I get through dividing it." Then he sprang out of the house. Then the girl applicants talked together. Then one girl said: "I heard them tell him: 'Come and clean out the wooden plate.' Let's go and see." Then the other one said: "I think we have made a mistake. I do not think this is the Spring Salmon." Behold he was licking off the stones, the salmon boiling stones. Then he ate up the pieces of salmon meat on the ground. Then he cleaned out the wooden plate. Then all at once there was talking, all at once somebody said: "Ah, who was bothering my pets? Look here, it is leaning outside of Pacific Nighthawk's house. See, he took my tule mat out too." Then one [of the girls] said: "Yes, Let's run off. I am ashamed. I already said: 'We made a mistake.' Let's go." Then they ran home from there. They went home. They could still hear them quarreling, when they were some ways off.

Kupánnakanakana. Nuttall's Poorwill did thus, and Pacific Nighthawk. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

8. Coyote Attends a Flower Dance at Orleans

'Uknî·.

Xas Pihnḗ·ffitc Panámni:̯k 'u'íhūkkāràṅìk, u:̯ Masuhʔárahanik Pihnḗ·ffitc. Xas va:̯ ká:̯n kā́·rim ukupavé·nnāhāṅìk. Ma'ā́·va yúruk 'ukvíriprūpàṅìk. Xas kunʔáharamaṅik.

Tcavúra Xṓ·xhīràk 'ukvírìpmāṅìk. Yánava ka:̯n 'ikmahátcra:̯m 'u'í·kra'. Ta'íttam va:̯ ká:̯n suʔ 'u'árihívraθahe'^{e}n. 'Uxxús: "Tcímik^{y}ánʔa·ssic 'ṓ:̯k pe·kmahátcra'^{a}m. Vúra va:̯ mu'ánnavhanik pa'ámta'^{a}p.[48] Ta'íttam 'upipatvaθvā́·nnāhè:̯n pa'ámta'^{a}p. Xás uppî·p: "Pihnī́·tc kūnìc kanī́·rū·hrìv̀ì.

[48] Coyote sings before he puts the ashes on himself. There is a coyote song with which the singer rubs ashes on his body for protection so that his enemies will not kill him.

'Ī·fiti taxánnahicitc tcimaxmáy 'urikiríkkiha'[a]. Hínupa takuníhmaṙuk. Tcimaxmay 'ar utnū·pni.[49] 'Ī·fiti kunxussē·r pihnī·tcitc. Xas vura púxay θittívāṙa. "Kíri kanaxussē·r puθití·mtíhaṙa." Viri u:m vur 'u'íhivrik yúhihmū'[u]k, 'í:v 'umáhavrīkti'. Kárixas kunpî·p: "Tciminu'írunna'[a], páy 'u:m vúra pihnī·tcitc.

Kupánnakanakana. Pihnē·ffitc 'ukúphā·n'nìk, 'ámta:p 'upā·tvā-ṅìk.

8. Coyote Attends a Flower Dance at Orleans

Ukni.

Then Coyote went to attend a flower dance at Orleans, he was a Salmon River person, Coyote was. Then he did not do right there. Then he ran down river. Then they followed him.

Then he ran as far as Martins Ferry. Behold he saw a sweathouse standing there. Then he jumped inside of it there. He thought: "Let me lie down here, in the sweathouse." Now ashes were his medicine. So he rubbed ashes all over himself. Then he said: "Let me lie down like an old man."

A while afterwards all at once there was a sound of people walking. They were the ones that were following him (they were already on the roof). Then all at once some one looked in. Then they thought it was an old man. Then he made believe he could not understand. "Would that they think he can not understand." He answered as if he was sick, groaningly. Then they said: "Let's travel; it is some old man."

Kupánnakanakana. Coyote did that, he bathed with ashes.

9. Coyote and Lizard Ordain Details About Childbirth and Babies

'U:m vúra Pihnē·ffitc piccí:tc paxxí:tc 'ukyā·tīhàṅìk, piccí:tc 'axí:tc 'ukyā́ṅik. Xas 'úppā·ṅìk: "Yá·sʼára 'u:m káru vura va: 'axí:tc 'ukupé·kyā·hītìhè'[e]c."

Xas pakuntcú·phina·tihaṅik, hū·t 'at o·kupíttihe:c Yá·sʼára. Xas yíθ 'uppî·p: "Vúra kunvutnū·stīhe:c pa'asiktáva'[a]n, kun'ē·θricuktihe:c vicvâ·n. Xas Pihnē·ffitc 'uppî·p: "Pū·haṙa. Va: 'u:m putáyhé:cara pa'ára'[a]r. 'If tcé·mya:tc 'uppá·tcúrutihe:c pamuhrō·ha támit ta:y 'ukváraṙat." Xás kó·vúra kunpîp: "Hū·t 'ata po·kupa'áhō·hītìhè'[e]c?" Xas ká·kkum kunpî·p: "'Apmá·nkam kamʼáhō·tīhì'." Xas Pihnē·fitc 'uppî·p: "Pū·haṙa. Va: 'u:m pū·haṙa." Xas 'uppî·p: "Xā·tik 'íffuθkam 'u:m vur u'áhō·tì paxxî·tc." Xas tcí·mū·tc 'uppî·p: "Hâ·, va: 'u:m yáv."

Xas 'ùppì:p Pihnē·ffitc: "Yíθ 'asiktávā·nhè'[e]c, 'íffuθ 'uparamā·hpe:c 'ávansa'. Víri va: vura kunkupíttihe'[e]c. 'Asiktáva:n 'íyccarárashe'c vúṙa." Xas Tcí·mū·tc 'uppî·p: "Va: yáv." "Na:ník nik·-

[49] Through the táruppakam, the roof hatchway.

yã·vic pamútti'ik, pa'avansáxxi͵tc pamútti'ik, karu pamufiθθi' mussi͵c kʸaru vura nikyā́·vic. Piccī́·tc 'u'í·ftíhe͵c pamútti'ik karu pamufíθθi', pakari vari vura 'íccaha kúnic káríhe'ᵉc."

Kunsippunvutihanik hū́·t 'ata kó·he͵c paxxî·tc. "Po'íffamyúvaha'ᵃk pa'asiktáva͵n vúra kár 'u'í·mtíhe'ᵉc," va͵ kuníppā·ṅìk. "Víri va͵ po·'íffamyúvtiha'ᵃk, va͵ kari vur 'u'î·mtíhe'ᵉc pakké·vrī·kcà'." 'Úma vúra píric 'utá͵yhítihe'ᵉc. 'Úma vúra píric kunipcámkírē·vìc pe·kxaré·yaṽ. 'Uma vúra píric 'utá͵yhítihe'ᵉc. 'Uppírichítihe'ᵉc.

'U͵m vúra va͵ pa'avansáxxī·ttītcàs va͵ vúra kinkʸupa'ū́·nna·hiti: "Xay kú·yúkar pattcí·mú'ᵘtc." Káru payé·nipahvúhitcas kiníppē·ntì': "Va· mikʸun'ávan patcí·mú'ᵘtc."

Xas panī́namitc káríha'ᵃk, va͵ takunippḗ'ᵉr pó·kvī·thītì', pó·kvithū́nnīcti' hā́·ri 'úksā·htì 'ikví·thaṙ, xas takunpî·p: "Va͵ Patcí·mū́·tc 'ukvíthū́nnīctì, Tcí·mū́·tc 'í·n kuníppē·ntì': ''ikcáhi', 'ikcáhi'.' Karu hā́ri takunippḗr: ''ixráṅ.' " Va͵ tákunpî·p: "Tcí·mū́·tc 'ī́·n kuníppēnti': ''ixrán, 'ixrán, 'ixrán, ixráṅ,' " pó·kvī·thītìhà͵k paxitca-'ànàmmàhàt́c.

Viri pè·kví·tháraha'ᵃk, pó·xráràttīha'ᵃk, takunippḗ'ᵉr: "Tcímū·tc 'ī́·n kúnvímtcúktcū·ktì'."

Yakún Tcí·mū́·tc 'úpa·ṅnìk: "Na͵ yá·sʔára muyusíttanatc niytcáxtcā·xtīhè'ᵉc." 'Ikmahátcra͵m pakuntcú·phīnā·tīhāṅìk, yá·sʔára tcim u'ī́nnícrihe'ᵉc, va͵ kári pakuntcú·phīnnā·tīhāṅík. Payḗ·m vúra va͵ 'ikmahátcramʔávahkam 'utaprī́hvuti tcí·mū́'ᵘtc. 'Uθxupkṓ·tti', va· kumá'i'i va͵ ká͵n 'utaprī́hvuti', 'imfinánnihitc. Kḗ·matc kṓ·s Patcí·mū́'ᵘtc, ta púffa·t pe·kmahátcra'ᵃm. Tapukinmā́·htīhàra Pattcí·mū·tc pa'arári'ⁱk, 'Asarakávri͵k kítc takun'árā·ràhìti' payváhi'ⁱm. 'Axrá͵t kunʔá·mvana·ti'. 'Árári͵k tapu'arā́·rāhìtìhàp payváhi'ⁱm

9. Coyote and Lizard Ordain Details About Childbirth and Babies

It was Coyote who first made a baby. Then Coyote said: "Human will make a baby the same way."

They were talking in the sweathouse what Human is going to do. And one said: "They ought to cut a woman open, they ought to take the baby out of her belly. Then Coyote said: "No. There won't be many people. How quick he will lose his wife, though he paid so much for her." Then they all said: "How will he [the baby] travel through?" Then some said: "Let him come out of her mouth." Then Coyote said: "No. That won't do." Then Coyote said: "Let the baby come out behind." Then Lizard said: "Yes; that's good."

Then Coyote said: "One will be a female, and the next will be born a male. That's the way they will do. The female will be mixed with them." Then Lizard said: "That's good." "I am going to make the boy's hands, and his feet; and his penis too, I am going to

make. His hands and his feet will grow first of all, when he is water yet [when he is earliest embryo].

They measured what size a baby was to be. "If it grows over this, the woman will die," they said. "If it is growing beyond this, the mother will die." There will be some herb medicine. The Ikxareyavs will leave some herb medicine. There will be lots of herb medicine. Human will have herb medicine.

They instructed the boys that way: "Ye must not kill Lizard." And they told the little girls: "Lizard is your husband."

And it [the baby] is small yet, they [the lizards] tell it when it is asleep, when the baby is dreaming about something sometimes it laughs when asleep, and then people say: "It is dreaming about Lizard; Lizards are telling it: 'Laugh, laugh.' And sometimes Lizards tell it: 'Cry,' " And people say: "Lizards are telling it: 'Cry, cry, cry, cry,' " when the little baby is asleep.

When it is asleep, when it cries, they tell it: "The Lizards are pinching the baby."

Lizard said it: "I will be bothering Human's little baby." They were talking in the sweathouse, that Human is going to come, they were talking about it. And to-day Lizard likes it on top of the sweathouse. He hugs his chest toward it repeatedly [with raising and lowering motion toward the sweathouse roof board]. That's why he likes it there, because it is warm. It is too bad for the lizards, that there are no more sweathouses. We never see lizards any more in the Indian rancherias, they only live in rocky places now. They do not stay around the rancherias any more now.

10. How Western Yellow-Bellied Racer was Transformed

'Uknî·. 'Ata háriva kunʔárā̰·ràhìtìhàṅìk.[50]

Xás yíθθa 'ī́·m 'uvṓ·nnūpùḱ. Xás uxxus: "Tí·̯kkʸáruk kanvā́·raṁi." Kárixas yí·̯mmúsitc tu'áhu'ᵘ. Tcímaxmay hú·tu'i·n, máruk 'utáppitcra'ᵃ.[51] Xas yúru kún utáppitcruṗ. Xas káru kun 'utáppitcro'ᵒv. Xas sáru kun utáppitcfaḱ. Xas 'asivcúruk suʔ 'utáppitckʸa'ᵃ. "'É··, 'if 'ó·̯k 'asayā́·matc 'uθá·n'niv." Xas 'u'ḗ·ttciṗ, pa'as, pa'asayā́·ṁatc. Xas xára vur 'u'ḗ·θīθun pa'as. Xas ʔā́·pun 'upθáṙic. Xas uxxus: "Tímaté· kʸanpút·yī·nkātchì' páy pa'asayā́·mātcàk, vúra 'u·̯m yā́·matc pa'as." Xas 'upútyī·n kʸàtc. "Timaté· kʸanipvínnasunatchi'. Yǣ·hæh. 'Amayá·'íccaṙ. Tí·̯pày kìtc xas kumatḗ·citc kuna kapútyī·nkʸàtchì'." Xás kúkku·̯m 'upvínnaxsunatchi'. "'É··, 'a·̯f kún upákkat." Vo·kúphā·n'nìk. 'Apsunmunnukitc xas 'upárihicrihaṅik va·̯ vura ka·n, 'asivcuruk 'utáppìtckʸā·ṅìk.

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[50] Or: hiti'.

[51] An old word equivalent to 'utánnū·nna'ᵃ, he slipped in upslope direction.

Kupánnakanakana. Tcé·mya:tc 'ík vúr Icyá·t 'imcí·nná·vìc. Nanivássi vúrav e·kiniyá'ᵃtc. Tcé·mya:tc 'ík vúra 'Atáytcúkkinatc 'i'ú·nnúprave'ᵉc.

10. How Western Yellow-Bellied Racer Was Transformed

Ukni. They were living [there].

Then one went outside the house. He thought: "Let me go upriver." Then he went a short way. Then behold he slipped in upslope direction. Then he slipped in downriver direction. Then he slipped in upriver direction. Then he slipped in downslope direction. Then he slipped in under a rock. "Oh, what a nice looking rock lying here." Then he picked it up, that rock, that pretty rock. Then he packed that rock around. Then he set it down on the ground again. Then he thought: "Let me do just a little bit of job on this nice rock, it looks so nice." Then he did just a little bit of job on it. "Let me taste it by sticking out my tongue. Well. It tastes good. Let me do a little bit more of job on it." Then he tasted it again by sticking out his tongue. "Oh, it tastes like manure." He did thus. Then he turned into 'apsunmunnukitc snake sp. right there, he went in under the overhanging rocks.

Kupánnakanakana. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

11. Bluejay and Bullhead Doctor Redfish

'Uknî·. 'Áta hárìva kun'árā·ràhìtìhàn̓ìk.

Katcakā́·tcitc 'u:m 'apurúvā·nhān̓ìk, patuxussáha:k tcímì kʸamkúhi', va: vúra tó·kkúha'.

Tcavúra pā́·npay yíθθa[52] vur uyíkkiha',[53] vur puxxʷítc 'uyíkkiha, 'asiktáva'ᵃn, 'arátā·nvà tó·kkḗ·n 'iθvayā́'ᵃk.[54] Xas 'áxxak pa'ḗ·mca[55] 'upíkkʸav̇. Xas vura 'áxxak 'ī́·n vúra xus kun'û·m. Ta'íttam kunvásmā·hvàhè'ᵉn. Katcakā́·tcitc yiθumásv u'arihicrī́·hvūti'.

Song by the Bluejay

Ká·y kay kinê·
Pátas kay kinê·[56]

Xas taxánnahicitc Xánki:t kun u'árihic pamuvásmā·hvàṙ.

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[52] A person in the rancheria. The person who got sick was the Redfish, stunted variety of *Oncorhynchus nerka*.

[53] Equivalent to the more common 'ukkúha', he was sick.

[54] This is what they always say when a person is being deviled. Instead of 'iθvayā́'ᵃk also 'iθvâ·y may be used.

[55] The two doctors were Bluejay and Bullhead. They doctored her, both dancing together.

[56] Onomatopoetic, otherwise without meaning.

Song by the Bullhead

Yéhehe hanahê·
'Átcpu:s kanapicavsî·prîńì.[57]

Púyava xùs kunkupá'ũ·mmàhàńik, Tcî·ppitc. Xas 'u'árārî·hkʸānhà'. Xas Katcakā́·tcitc 'uppî·p: "Xúric vúra 'u:m kana'íccavsip." Karixas Katcakā́·tcitc 'u:m vura 'iθa'áttiv takunʔíccavsip xúřic, to·pá·ttícip. Xas Xánki:t 'uppî·p: "'Átcpu:s napíccavsip." Xas va: 'icvít 'upíccavsip pamútcpu'ʷs.[58] Vura va: 'áxxak 'î·n páxxus kunʔũ·mmũtì', Katcakā́·tcitc Xánki:t xákka'ªn. Pa'asiktáva:n 'u:m vúra ta:y muxxúrichanik, karu kẽ·tchānìk pamútcpu'ʷs, kẽ·tc mútcpũ·shāńik, Katcakā́·tcitc 'u:m vúra 'u'á·púnmutihańik. "Maník va: na'ákkihe'ᵉc." Katcakā́·tcitc 'u:m vura hitíha:n 'ávaha kìtc po·pítti kana'íccavsip, 'ávaha kìtc.

Tcavura pā́·npay kʸúkku:m úpkũ·hpà'. Xas kúkku:m vura 'áxxak 'upíkkʸav. Xus tákunʔû·m. Va: vura kúkku:m kunkupapatúmkõ·hà'. Xas kúkku:m vúra va: kõ· kinʔákki pa'ẽ·mca'. Kúkku:m vura Katcakā́·tcitc kunʔákk iθa'áttiv xúřic. Kúkku:m 'ík vúra Xánki:t to·ppî·p: "Pamítcpu:s napíccavsip." Xas vura 'u:m tanî·nnamitc 'ussâ·m pamútcpu'ʷs.

Tcavura pā́·npay yíθ kún ʔupíkkʸav pa'ẽ'ᵉm.[59] Xás uppî·p: "Tcím ikʸô· pe·píkkʸavti Pakatcakā́·tcitc. Katcakā́·tcitc 'u:m vura mu'áppurõ·n 'úpsī·nvũtì'. 'Ũ:m vúra Katcakā́·tcʔî·n 'i'apunkõ·tīhàp. 'U:m vúra harivurava patupíkfī·tckʸāhà:k pamu'ávaha', va: kari ti'áppuřap. 'U:m vura Xánki:t xákka:n kunxú·shiti'." Vúra 'u:m Tcî·ppitc tu'á·pún'ma pa'î·n kunʔapúnkõ·ttì'. Hínupa páy 'u:m Katcakā́·tcitc Xanki:t xákka:n kunxú·shiti'.

Púyava: 'u:mkun kunkúphā·n'nìk, Katcakā́·tcitc Xánki:t xákka'ªn, va: kunkúphā·n'nìk. Katcakā́·tcitc 'u:m káru vura mahrávā·nhāńìk. Karu Xánki:t 'u: mahrávā·nhānì[60] kʸaru. Hínupa 'u:m tcî·ppītc pakukúhitihanhańik. Katcakā́·tcitc 'î·n kunʔapúnkõ·ttì'.

Xas 'u:m va: kumá'i'i payváhi:m nî·nnamitc pamútcpu:s Tcî·ppitc, xá:s vúra púffa:t pamútcpu'ʷs.

Kupánnakanakana. Tcé·mya:tc 'ík vúr Icyā́·t 'imcî·nná·vìc. Nanivássi vúrav e·kiniyā́'ªtc. Tcé·mya:tc 'ík vúra 'Atáytcukkinatc 'i'ú·nnúprave'ᵉc.

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[57] The last line means: "Pay me some more gut strings."

[58] This is why the bullhead has lots of these strings while the redfish has only a few.

[59] Who this doctor was is not known.

[60] They see what kind of pain is in one while they shut their eyes as they dance.

11. Bluejay and Bullhead Doctor Redfish

Ukni. They were living [there].

Bluejay was a devil, whenever the Bluejay wanted anyone to get sick, he [that person] would get sick.

Then later on somebody got sick, got very sick, a woman, pain was shaking in her breast. Then she sent for two doctors. Then both doctored her. They danced the doctor dance. Bluejay kept changing the song.

Song by the Bluejay

Ká·y kay kinê·
Pátas kay kinê· [61]

Then after a while Bullhead started in to sing her doctoring song.

Song by the Bullhead

Yéhehe hanahê·
'Átcpu¸s kanapicavsí·prĭńì.[62]

That is the way they doctored her, Redfish. Then she got all right. Then Bluejay said: "Pay me in shelled acorns." Then they paid Bluejay a pack basket full of shelled acorns; she packed it home. Then Bullhead said: "Feed me with gut strings." Then she [Redfish] fed him half of her gut strings. They were both doctoring her, Bluejay along with Bullhead. That woman had lots of shelled acorns and she had a big bunch of gut strings [inside of her], her gut strings were big, and Bluejay knew that. "She will pay me that." Bluejay always wanted to be paid in just food, just in food.

Then later on she got sick again. Then she sent for both of them again. They treated her. They just doctored the same as they had before. Then they paid them again the same kind. They paid Bluejay a pack basket full of shelled acorns. And Bullhead said again: "Feed me with your gut strings." Then she [Redfish] had only a little of them left.

Then after a while she sent for another doctor. Then she [the new doctor] said: "You must quit hiring that Bluejay. She is in with Bullhead. Bluejay acts like she did not know her own devil work. Bluejay is the one deviling you. Whenever Bluejay's food gives out, then she will devil you." Then Redfish knew who was deviling her. The fact was that Bluejay and Bullhead were in together.

That is the way that Bluejay did along with Bullhead, that is the way they did. And Bluejay was a diagnosing doctor. And Bullhead

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[61] Onomatopoetic, otherwise without meaning.

[62] The last line means: "Pay me some more gut strings."

was a diagnosing doctor, too. It was Redfish who was sick. Bluejay was deviling her.

And that is why Redfish's gut strings are so small now; she almost has no gut strings at all.

Kupánnakanakana. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

12. Two Katimin Maidens Visit the Indian Heaven

'U:̯mkun va:̯ ká:̯n kunʔárā·rahitihaṅik, Yúxtū·yrùp, 'áxxak 'afícríhansa'.[63] Pukúnic 'arara'ī́·n kínmā·htīhàp pa'afícríhansa'. Púyava yantcípva xas vura kínmāhti', pakuníkvī·pvāràyvùtì'. Yakún 'u:̯mkun vúra va:̯ kunkupa'íffahaṅik.[64] 'Ikvipvaráyvā·nsàhàṅìk. Va:̯ vúra kítc kunkupa'íffahaṅik. Va:̯ vúra xás ká:̯n kínmā·hti'.

Hínupa va:̯ vura 'áxxak takuntá:̯n'va.[65] Xás 'áxxak mukunke:̯tcikyā́:̯hanik 'ifáppī·tcà'. Víri va:̯ kunxus: "Nu:̯ karu vura tantá·n' và'." [65] Va:̯ kítc kunkupítti pakunixáxxā·tì'. Kúkku:̯m imʸá:̯n tusúppā·hà 'axviθiníhti:̯m takunpínnī́·cri', pakunyupastáranhiti'.[66]

Tcavura pā́·npaytah, 'axmáy ká:̯n 'árá·r 'uxrī́·c mukunpī́·m'matc, paká:̯n kunixáxxā·ti 'axviθiníhti'im. Hínupa 'u:̯m 'Aʔikné·tchaṅ.[67] Xas upî·p: "Tcimi kʸô· pakúxrárati'. Maník na:̯ ni'á·púnmuti paká:̯n pamikʸunké·tcíkyav́. Maník va:̯ kukʸikʔṓ·nvàvè·càp. Tcími kʸi·kyav 'itahannámmahitc pamikʸúnpavírutva'. Kó·va yî·v, pánu'íruna·v́ic. Karu va:̯ kítc kusá·nve:̯c 'ipícʔi'ⁱt. Yakún va:̯ ku'íppìhītìhè'ᵉc, paku'ú·ftìhè:̯c pa'ipícʔi'ⁱt." [68] Karixas kunpî·p: "Tanu-

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[63] The two youths lived at Yuxtuyrup, place name, by the river bank at the upriver end of Katimin rancheria. They lived there not in pikváhahiṙak, in mythic times, but long ago in human times, of which period the old word 'uhyanaθθḗ·ppaṙ is used.

[64] These youths were just raised that way, good and secretly; they were little seen, but spent their time in hunting, practicing dances, and other pursuits of rich people.

[65] Or: tanupuyā́·hāràhà'. This was frequently said when crying.

[66] This was the old mourning practice; the bereft stole away to sit on the ground by the grave in the early morning. The old Indians told the younger ones not to cry in the evenings or nights; that no one ever died for feeling bad for dead people, and that these two girls made it this way, so that nobody ever will die of grief. (See p. 33, fn.)

[67] 'Aʔikrḗ'ᵉn, diminutive 'Aʔikné·tchaṅ, meaning he who dwells above, name of the mythic Duck Hawk who lives on top of Sugarloaf Mountain, patron of Katimin rancheria. (See p. 2, and p. 32, fn.)

[68] It was the custom to keep and to pack about, when traveling, entire cannon bones of the deer. They were regarded as natural marrow cases, and the marrow was extracted only as used. It was an old expression that this marrow rubbed in well all over the body makes the traveler feel as if he has bones in him, makes him cease to be tired. It was also the girls' blanket against the cold on their long journey. Because the girls and A'ikren used it this way is why people use it now.

píkya'ᵃr, tcimi nuyā·rame'ᵉc." Kárixas kunívyīhcìprìv. Viri va; vura kuntaxasfipáyā·tchà pamukunyáffuś, kó·va pirícri;k pakunʔí-runa·ti'. Tce·myátcva vura kúkku;m yíθ takunipyáffuś, kukku;m 'ík vura va; tutaxásfip. 'Itahanámmahitc [69] yíθ kunipyáffuś. Viri va; kítc kunʔú·ftc' pa'ipícʔi'it.

Tcavura tayí·v xas uppî·p 'Aʔikrē'ᵉn: "Tcimi núvyī·hmè'ᵉc. Va; vúra kummáhe'ᵉc, va; vura kári kùnkùpìtti', mí takunkupíttihat, va; vura kári pamukunʔîxtī;vha', pakuníkvī·pvārayvuti', va; vura kári pamukunʔíxtī·vhà'."

Karixás va; ká;n vura takunívyī·hmà'. Tó·kxáramha'. Yánava pavuhvúha tu'ícciṗ. Viri taxánnahicitc tcimaxmay papasníkē·r 'utcú·pha'.[70] Yánava xákkarari takunʔinnī·crīhe'ᵉn,[71] pavuhvuhaxák-karaʔi. Viri nikík tákùnxùs nu'áffiċ, pamukunké·tcíkyaṽ.[72] Va; vúra ká;n takunʔípcī·nkʸà'. Nikik tcimi kunʔáffice'ᵉc, kari takuníp-cī·nkʸa'. Kárixas 'Aʔikrē·n upî·p: "Tcǽṁ. Tcími na; tanipvā·ŕam. Maní kíkpō·nvārùkè·càṗ." Xás kunpî·p: "Tcǽṁ." Xas upvā·ŕam.

Tcimaxmay kʸúkku;m u'íppaƙ.[73] Káruma 'u;mkun yá;s kúnic yíθθa kunikvē·crīhtì'.[74] va; kunkupé·kmahónkō·nnàhiti'. Hínipa u;m 'iθaháринay tákunʔî·n. Xas kunpū·ŕi.[75] Xas kinippē'ᵉr: "Vúra kupi-yā·ràmè'ᵉc. 'I;mkʸun púva kári pa'ō· ku'í·ne'ᵉc. 'I;mkʸun púva puyā·hāràhàp." Xas kinippē'ᵉr: "Tcími kípcā·n'vì 'arutā·nnāxìtì-hìràk vasúfʔírùhāpù'.[76] Yakún vúra pu'arappívē·càʔà, pakusá·nmà-hà'ᵃk. Patupuyā·hāraha;k picī''tc, papava 'íccùnvāphà'ᵃk, víri va; 'apmá;n kunī·vúrùktìhè'ᵉc pa'asúfʔi''c." Víri va; kunsárukkaṅik. Xás va; kunkú·pha', viri va; pa'apmánti;m takunʔī·vúrukkaha'ᵃk, va; kari tupímtaṽ. Kō·mahitc va; kari pu'ára 'í·ntíhaṅik. Pu'ára 'í·ntíhanik kō·mahiťc. Tcavura pā·npay tó·ffí·pha'. Púyava kari kʸúkku;m pó·ffí·pha passufʔírùhāpù', kúkku;m va; kári tcé·myátcva pakunpuyāhāràhìtì', pó·ffí·pha pasufʔírùhāpù'. Víri va; 'u;mkun

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[69] Or: 'itaharā·n.

[70] Lit., talked.

[71] They were sitting on the ground, each holding his flint blade crosswise on his thighs, waiting for the song to start.

[72] Tried to put their hands about the youths as they sat there.

[73] The Indians have the pretty belief that A'ikren, when he leaves his home on top of Sugarloaf Mountain, migrates to the Indian Heaven, returning the next season. He just made a special trip to conduct the girls there.

[74] Also púva kunic yíθθ ikvē·rīhàṗ, it was like they had not passed one night. This experience of the girls was often referred to by the Indians to convey the day like impression which long visits away from home make after one's return, just as we say "the visit seems like a dream."

[75] They liked the 'ixtí·vha', fun, of the Indian Heaven country. Pavúra kó; kúma'ī·hvāna'ᵃ, po·'í·hvánā·ti', they are dancing all kinds of dances.

[76] This was to be the reviving food, the smearing of which around the mouth would make a dead man revive.

kuníppă·n'nìk: "Xá:t hű·tvava 'ukupé·θvúyxă·hàhà mupuyyă·haŕa, vúra puva: 'ahvákkĭrĕ·càŕà. Vúra 'u:m 'ukkuhĕ'ᵉc, xas ík upuyă·hăràhe'ᵉc." 'Uhyanaθθĕ·ppăràhàńìk: "Vúra pu'ívĕ·càŕà, xá·t 'uθvuyxă·ha mupuyă·haŕa, 'uxussĕ·c uma vúra ník táni'îv, kuna vura pu'ívĕ·càŕà." [77]

12. Two Katimin Maidens Visit the Indian Heaven

They were living there at Yuxtuyrup, two youths. Nobody saw those youths much. Behold they saw them every year when they went stepping around [with flint blades in front of the deerskin dancers]. They were just raised that way. They were steppers around. That is the way they were raised. It was then that those youths were seen.

Then behold both died. And they both had girl sweethearts. They thought: "We are dying, too." All that they did was to cry. Every morning they sat down by the graveyard, the water coming out of their eyes.

Then after a while all at once a person sat down by them there, as they were crying there by the graveyard. Behold it was A'ikren. Then he said: "Ye would better quit crying. I know where your sweethearts are. I will take you there. Ye make 10 maple bast dresses. It is a long way where we are going to travel through. And ye must take with you deer cannon bone marrow. They will be your bones, when ye rub it on yourselves." Then they said: "We are through, let's go." Then they all went. Then the strands of their dresses got all pulled out [by the brush], it was so brushy where they were traveling through. Every once in a while they put on another dress, and again it all pulled out. And all that they were painting themselves with was that deer cannon bone marrow.

Then when a long way along, A'ikren said: "We are about to get there. Ye will see what they used to do; they do the same yet, they have the same fun yet, stepping around [before the deerskin dancers], they have the same fun yet."

Then they got there. It was getting dark. Behold the deerskin-dance row. Then after a while behold the whistle sounded. The youths were sitting at both ends, at both ends of the deerskin dance. Then they [the girls] tried to touch them, their sweethearts. They disappeared there. Whenever they were just about to touch them,

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[77] When a person is dying, the old people say: "Pu'ívĕ·cărà, va: kuníppă·nik pi'ĕ·p 'uhyanaθθĕ·ppaŕ, xá:t mupuyă·hara 'uθvuyxă·ha'." "He is not going to die, they [the two girls who went to the land of the dead] said it long ago; it is old-time talk; I do not care how bad he feels for his dead one." Pi'ĕ·p 'uhyanaθθĕ·ppaŕ refers to an early tale of human times, in contrast to pikváhahiŕak, in mythic times, in the times of the Ikxareyavs.

they disappeared. Then A'ikren said: "It is well. I am going home. I will come back for ye." Then they said: "It is well." Then he went home.

Then behold he came back again. They felt like they had only stayed one night, so it seemed to them. Behold they had been there one year. They did not want to leave. Then the people told them: "Ye must go back. It is not time yet for ye to come here. Ye did not die yet." Then the people told them: "Ye take along some heavenly salmon backbone meat. Then nobody will die any more, when ye carry it there. When first he dies, before they bury him, ye shall smear about his mouth the backbone meat of salmon." Then they brought it in [into this middle place]. Then they did that, smeared it around the mouth, and he resuscitated. For a time people did not die. There was no death for a time. Then after a while it gave out. Behold when there got to be no more salmon backbone meat again, then again at intervals they were dying, when there was no more of the salmon backbone meat. They [the two girls] are the ones that said it: "I do not care how bad one feels over his dead one; he will never die for that. When he gets sick, then he will die." It is talk of long ago: "One will not die, I do not care how bad he feels for his dead one, he will think that he is going to die but he will not die."

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